THIRD SERIES VOL 57 NUMBER 4 FEBRUARY 1950

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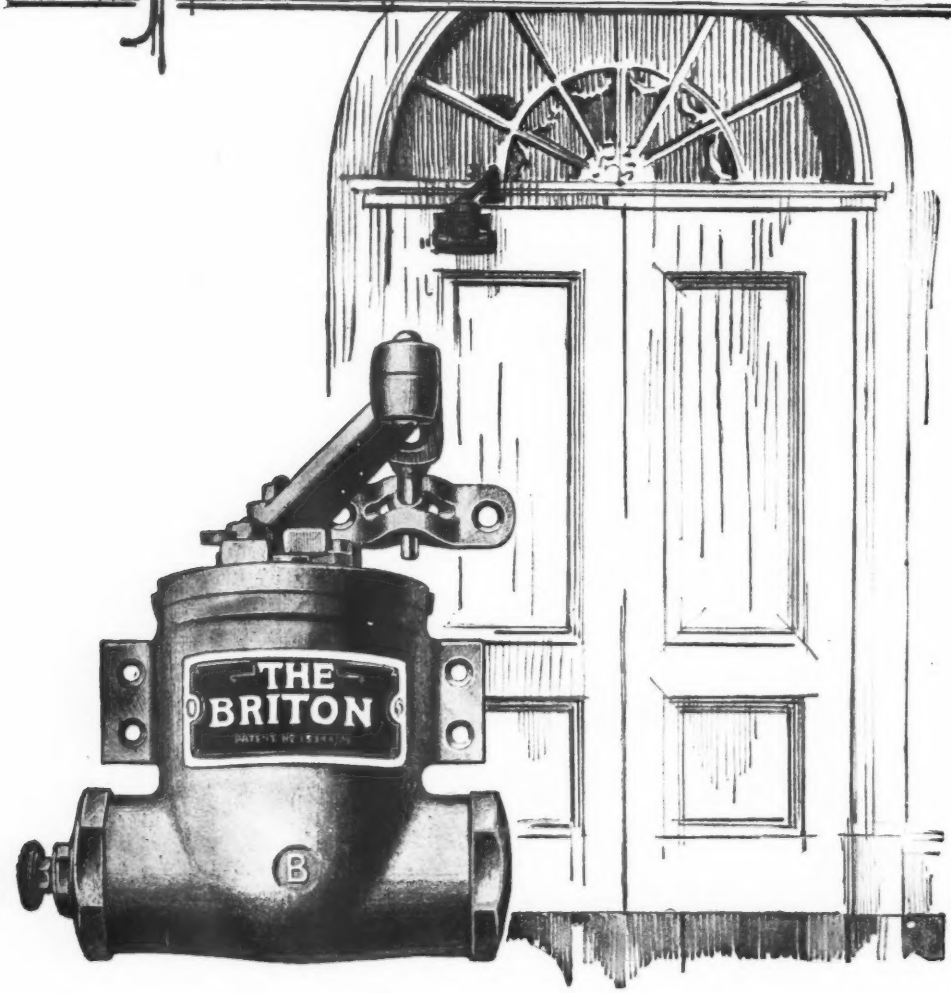
66 PORTLAND PLACE LONDON W1 · TWO SHILLINGS AND SIXPENCE

The concert hall of the State Broadcasting Building at Copenhagen. Architect: Vilhelm Lauritzen

The "BRITON"



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THE JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THIRD SERIES VOL 57 NUMBER 4 : FEBRUARY 1950 : 66 PORTLAND PLACE LONDON W1 : TWO SHILLINGS & SIXPENCE

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The Honorary Fellowship

Sir Gerald Kelly, President of the Royal Academy, has accepted the invitation of the R.I.B.A. Council to become an Honorary Fellow. A distinguished painter, who in 1945 painted the State Portraits of the King and Queen, Sir Gerald was a member of the Royal Fine Art Commission from 1938 to 1943.

Festival of Britain: Architectural Awards

A scheme of awards for the achievement of a high standard in civic or landscape design has been announced by the Council for Architecture, Town Planning and Building Research on behalf of the Festival of Britain Council.

Any buildings, or group of buildings or any improvement to rural or urban landscaping (excluding very large nominations such as new towns or large development schemes, and very small nominations such as single houses) will be eligible for an award. The works must be in Great Britain and able to be viewed externally by the public. Their construction must have been begun after 15 August 1945, and must have reached a sufficiently advanced stage of completion by 1 September 1950 to permit of visual judgment.

Any person or persons, including owners, occupiers or designers of the works may nominate, provided they have the concurrence of the owners of the works.

When a nomination is considered for an award, the Council for Architecture will request a written undertaking from the owner or occupier of the works or persons primarily responsible for the external maintenance of the works: that the works will be kept in first-class condition and will be displayed in a manner approved by the Council for Architecture: that the owners or occupiers will fix at their own expense, in a manner approved by the Council for Architecture, the special Festival Emblem provided by the Festival Authority: that they will allow the Festival Authority and Press to reproduce photographs of the works.

The Festival Council, on the recommendation of the Council for Architecture, will make the awards shortly after the opening of the Festival at a ceremony to be held in London at which certificates confirming the awards will be presented to the designers.

The architect members of the Council for Architecture are: Howard V. Lobb [*F*] (Chairman), Professor W. G. Holford, M.A. [*F*], Robert H. Matthew [*A*], J. M. Richards [*A*], Howard Robertson, M.C., A.R.A. [*F*], Hugh Casson, M.A. [*F*].

Nomination forms are available from the Secretary, Festival of Britain 1951, 2 Savoy Court, London, W.C.2. Nominations must reach him not later than the 31 August 1950.

The Council of the R.I.B.A. were consulted by the Festival of Britain Council on the preparation of this scheme.

Royal Australian Institute President elected Fellow R.I.B.A.

The Council have elected to the Fellowship, under the Supplemental Charter, Section IV 4, Mr. Jack Denyer Cheesman, President of the Royal Australian Institute of Architects. Mr. Cheesman received his architectural education in Australia and New York and was elected Associate of the Royal Australian Institute in 1930 and Fellow in 1939. After working as an assistant in Adelaide and New York he began practice in 1932. During the war he designed munition factories and other war works in Australia. He was a council member and honorary officer of the South Australian Institute from 1933 to 1938, being President from 1945 to 1947 and representing the S.A.I.A. on the Council of Royal Australian Institute of Architects from 1945. He took part in the drafting of the Bill which became the Architects' Registration Act in Australia.

Christmas Holiday Lectures

As is customary there were three talks in the special series of lectures arranged by the Institute for young people during the Christmas Holidays. Under the general title of *Pillars of the Past* Mr. R. E. Enthoven, A.A. Dip.[*F*]—this year's lecturer—dealt with the way in which the classical tradition had been reflected in its architectural language. By means of slides the lecturer took his audience on an imaginary 'Grand Tour' to Ancient Egypt, Crete, Greece, Rome and Italy of the Renaissance before showing how the classical feeling had affected building in this country.

This year the audience seemed more mature than on past occasions—possibly some of the younger age groups had found the attractions of Olympia and the Pantomime Season more compelling! The lectures are, however, primarily intended for those of fourteen years and upwards and the questions this year covered a wide range showing that the speakers had a keen interest in and already some knowledge of the subject under discussion. Questions varied from 'What effect did the weather have on open-air theatres in Greece', 'How was Brunelleschi's dome in Florence built', 'What did they use for cement in Renaissance Italy', 'How long did it take to build St. Peters' to 'Would you say we had arrived at a Modern Style'. This last question is, of course, a 'hardy annual' and can always be relied upon to crop up at some period of the discussions.

The Institute realizes that it owes a debt of gratitude to the lecturer who each year willingly submits himself to such an avalanche of questions from an interested but often critical audience. Mr. Enthoven and his supporters—Mr. Peter Shepheard, Mr. R. F. Jordan and Mr. Jefferiss Mathews (each of whom acted as 'introducer' at one of the lectures) are to be congratulated on a most creditable performance.

The Royal Gold Medal for Architecture, 1950

His Majesty the King on the recommendation of the Royal Institute of British Architects has awarded the Royal Gold Medal for Architecture to Professor Gottlieb Eliel Saarinen who, born in Finland, has lived and worked in the U.S.A. since 1923 and who took American citizenship in 1945. Professor Saarinen is an Honorary Corresponding Member of the Royal Institute of British Architects, Commander Class I of Finland's White Rose Order, Honorary Doctor of Architecture and City Planning of the University of Michigan (U.S.A.) and President of Cranbrook Academy of Art.

The first work of Professor Saarinen which came to international notice was his Finnish Pavilion at the Paris World's Fair in 1900. He worked in Finland until 1923 when he went to America as a result of the acclaim brought him by his design for the Chicago Tribune Tower competition in 1922 though he did not win the competition, his design being placed second. This competition was much discussed at the time by the architectural papers of the world, many critics taking the view that Professor Saarinen's design should have been awarded first premium and that the assessors had bowed to popular notions then current by choosing a Gothic design. On his arrival in America, Professor Saarinen was invited by George G. Booth of Detroit to undertake the development of the Cranbrook Academy of Art. Not only is Professor Saarinen President of Cranbrook, but he has been also responsible for all the buildings which comprise it.

Before he went to the United States Professor Saarinen built many important buildings in Finland, in particular the famous railway station at Helsinki which, like Stockholm Town Hall and Hilversum Town Hall, is one of the great architectural landmarks of the first quarter of the century. In 1908 he won first prize in a competition for the Finnish House of Parliament; this was not built because the nationalist aspirations which such a building epitomized were not acceptable to Russia. Professor Saarinen also undertook a considerable amount of town planning. His plan for Munksnäs-Haga, a site near Helsinki, was published in 1915. He was also responsible for plans for Reval and Budapest. In 1912 his design was placed second in the competition for the planning of the Australian Federal capital at Canberra.

In America, Professor Saarinen's buildings in addition to those at Cranbrook are: the Berkshire Music Center, Tanglewood, Stockbridge, Massachusetts; The Kleinhans Music Hall, Buffalo; Crow Island School, Winnerka, Illinois; Tabernacle Church of Christ, Columbus, Indiana. These are a few examples of the very large amount of work which he and his son, now practising as Saarinen, Saarinen and Associates, have built in America. It is interesting to note that like many other famous practising architects, Professor Saarinen built up his practice and reputation by winning competitions. The Helsinki railway station was a competition, as was the National Museum at Helsingfors. Between 1897 and 1911 he won eight first premiums in competitions. In 1947 Professor Saarinen was awarded the Gold Medal of the American Institute of Architects. His principal publications are *The City* in 1944 and *Search for Form* in 1949.

Provision of Adequate Time for the Preparation of Tenders

Some firms of builders have instanced cases of contracts in which too short a time had been allotted for the preparation of the respective tenders. It was pointed out that the necessity of obtaining quotations from firms of sub-contractors before sending in his tender had rendered it impossible for the builder concerned to comply in the specified time, as delays were unavoidable owing to the shortage of staff in the offices of both builders and sub-contractors. In view of the prevailing conditions the Practice Committee recommend that adequate time should be allowed for the preparation of tenders, according to the size of the contract.

Eliel Saarinen, Royal Gold Medallist 1950

Lecture on Sound Insulation, with Demonstrations

Mr. P. H. Parkin, B.Sc., A.M.I.E.E., of the Building Research Station, is giving a paper on sound transmission in buildings at the R.I.B.A. on 16 March at 5.45 p.m. The paper will have exceptional interest for architects in that there are to be demonstrations of different levels of insulation operated from the Station's Mobile Acoustics Laboratory. Tea will be provided at 5 p.m.

1950-51 Kalendar

A new edition of the Kalendar will be published this Autumn.

The latest addresses and titles now in the Institute's records will be printed in the next edition, and members and Students wishing to notify changes of address, etc., for publication therein are requested to do so as soon as possible. The last date for receiving changes for inclusion in the new Kalendar will probably be at the end of May next from those in the United Kingdom, and from those overseas about a month later. The actual date will be published in due course.

It should be noted that it is still possible to allow only one address and telephone number for each member and Student.

The late Mr. H. B. Bryant

We announce with regret the death, after a short illness, of Mr. H. B. Bryant, Secretary to the Building Industries National Council. He was 61 and well known to many members of the architectural profession.

R.I.B.A. Diary

TUESDAY 28 FEBRUARY TO WEDNESDAY 29 MARCH INCLUSIVE. Exhibition of Danish Architecture of Today. WEEKDAYS 10—7 p.m. SATURDAYS 10—5 p.m.

TUESDAY 7 MARCH 6 P.M. *1951 Exhibition.* Hugh Casson, M.A. [*A*]

FRIDAY 10 MARCH—FRIDAY 17 MARCH. Exhibition of Models and Perspectives of 1951 Exhibition on South Bank. WEEKDAYS 10—7 p.m. SATURDAYS 10—5 p.m.

TUESDAY 14 MARCH 6 P.M. A.S.B. Lecture. *Light Alloys as Structural Materials.* G. Wood, A.C.G.I., B.Sc., A.M.I.C.E.

R.I.B.A. Prizes and Studentships

The President's Address to Students

Read at a General Meeting of the Royal Institute of British Architects on Tuesday 7 February 1950

THE PRESIDENT, R.I.B.A.: My address to you is only a preliminary to tonight's real feature, the Criticism of the Prize Drawings. That deals naturally with the past—what you have done—though sound and effective criticism will, it is to be hoped, affect what is before you. My side of this evening's talk is devoted to the future in that its subject is mainly—clients.

Clients: how to approach them, how to deal with them, form a subject that can be learnt only by experience. It can not be taught in schools; and, indeed, however much, in the setting of a subject, the staff may be careful—as they usually are—to introduce the client factor, there must always be a strong element of artificiality until you yourself come to do a real job for a real chap.

It is a truism that clients are an essential requisite to the life of every architect, and that we can not live without them. This is equally true whether you are in private or public official practice. It is also true whether you are an assistant in either, or the boss.

The object of an architect's life is to ensure that with the material available—that is to say both the architect's skill and ingenuity as well as the actual materials of structure—the client gets the best possible value for the money that he expends. This applies with equal force to the principal and to the assistant who works with him and for him, to that end. It affects the principal in his choice of assistants: to see that they are the right type to help him give the best of art, knowledge, science and business aptitude.

It is not unnatural that after our American tour I should be influenced by what I saw there. The most positive and striking lesson I learned is the incalculable value of pre-organization of the job, followed by a strict adherence to the programme or, in simple words, getting everything on to paper before work starts and not changing once it has begun. This is a lesson we all have to learn and to practise if the building industry is to be efficient. The speed and efficiency, and low cost relative to high wages, of the American building industry mainly derives from, and depends upon, this one factor. How is it done? Largely by the general structure of American architectural practice, and certain essential differences from our own. But there is nothing in those differences that need make a similar efficiency impossible to us.

I would recommend every architect and student to read the *Handbook of Architectural Practice*, the standard work of the American Institute of Architects, and to study it. Do not think you will find it dull: far from it. It reveals an understanding of human fallibility and a humour as good as does *The Honeywood File*. You will be struck too by its very close comparison in many ways with our own Code and methods of practice. But you will realize that in order to obtain a tender and all the necessary sub-tenders, it is essential that every drawing down to the last final detail together with the specification *must be complete*. Nothing can be either omitted or left for later settlement or acceptance. All sub-contracts must be accepted at the same time as the main tender. Tenders are on drawings and specification alone, and there are no bills of quantities. I am not saying that the absence of quantities is a good thing, but it does mean that *everything* depends on the architect alone.

To appreciate what this means you must see and study a full set of an American architect's working drawings, and specification. They are complete with all engineering—heating, ventilation and lighting—and all other services, with schedules of every material, finish, decoration, and fitting embodied on the drawings, down to the very smallest detail. I am hoping to arrange that after the publication of our Team's Report typical sets will be available on exhibition. These drawings, accompanied by very full and very clear specifications written by the architect, are available to every contractor and sub-contractor invited to tender and are the sole basis of tender and contract.

The form and compilation of the specification is an art in itself, and for its study I recommend to you the book, *Architectural Specifications and How to Write Them*, by Goldwin Goldsmith. This is just as good reading as the A.I.A. Handbook. This completeness of all drawings at tender stage means to the contractors complete fore-knowledge of the job and the power to pre-organize and pre-order every trade and every material in detail. To the architect it means freedom to concentrate on supervision once the job begins.

How is the stage of completeness achieved? It is no mysterious secret. It is the outcome of the relationship of the architect with his client. You, the architect, must have, as your counterpart in the U.S.A. must have, the ability to persuade the client either to make up his mind on matters that he can not see except on paper through your hand and eyes, or to have such utter confidence in you that he gives to you complete freedom of his purse to gratify your taste. This last, so contrary to human nature as to be almost inconceivable, is probably a great embarrassment to the architect, if it happens; it may well end in disaster to both.

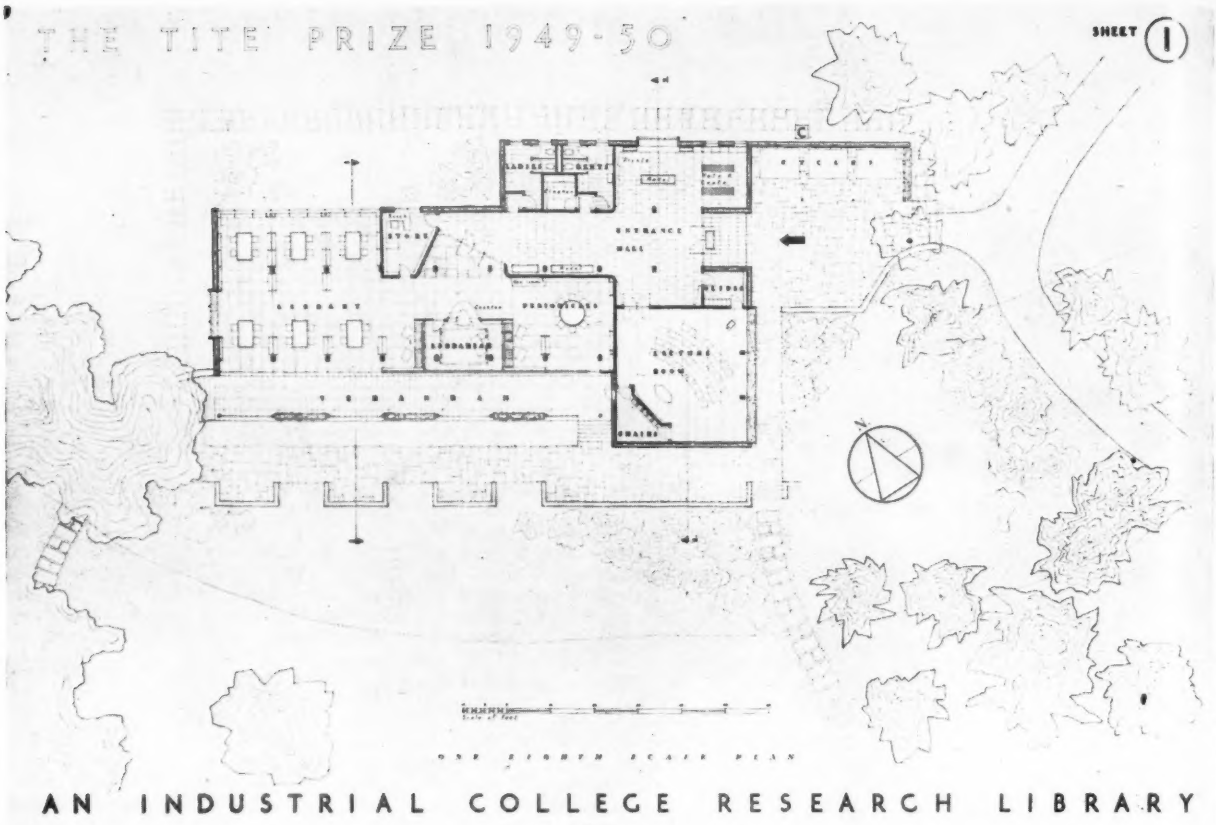
The architect, as is pointed out in the A.I.A. handbook, must first realize the average client's limitations. We architects are trained to see, and think, in plan section and elevation. It is this part of our mentality and make up that differentiates us from the rest of the world, from the 'ordinary man'. It is true to say that 90 per cent of laymen either can not read, or at least can not fully appreciate, a plan and its implications and further, that almost all of them are unwilling to admit this common limitation.

If everything is to go on to paper before tenders are invited, you have got to use your ability to make your client see through your eyes on two dimensional paper every detail of a job so that later he will recognize it, and like it, as three dimensional fact. Models will help, but they can not do it all. He, or the more difficult she, must visualize everything—site, aspect and the best use of both; planning for efficiency, convenience and comfort; the shape and size (and furnishing) of rooms; colour, decoration, light—natural and artificial—all the service and engineering problems. This is true of all our work—domestic, industrial, commercial, hospitals, schools—of every class and type.

And it must not be only *our* idea of the best. It is the client who spends the money and he has a right to his own predilections, fancies and even whims, if we are to achieve that ultimate perfection of satisfaction with a job which is experienced when the architect knows that it is the best that he can do, and the client can say to his friends that he 'designed it himself'.

Withal we must consider the client's purse. We must keep between two extremes: neither ruin the job for lack of money, nor ruin the client by lack of consideration. To think that their own job should be done more cheaply than is possible—that they can get a leg of mutton for the price of a chop—is a client's failing familiar to all of us in practice.

Another difficulty akin to this arises in connection with the competitive tender. When the ordinary man buys his clothes, his boots, his food or his drink, he does not expect the cheapest to be the best; but when it comes to building, this does not hold good. To quote from the A.I.A. Handbook: 'The inexperienced or ignorant



The Tite Prize. Plan of the winning design by Mr. James Daniel Shearer [*Student*, *R.I.B.A.*]. The School of Architecture, Edinburgh College of Art

client is perfectly willing to award his work to the lowest bidder, saying: "Let the architect see to it that he gives me a good job." He defeats his own end by pretending to believe that the architect has some occult power unknown to other men.'

My aim tonight is to help you to realize how immensely important a part of our professional work is this relationship with client and, that if we are to secure the benefit of pre-planning, we here must do that part as thoroughly as it is done in the U.S.A.

How do *they* achieve their establishment of mutual confidence and trust? A cynic might say that it is done by the art of salesmanship in which any American business man has to excel if he is to survive. That this art is more highly developed in America than anywhere in the world is true. The Usonian (to borrow Frank Lloyd Wright's expression) has already the best of everything he can want or, if he has not got it, it is on offer before his eyes. To sell him anything from a matchbox to a mausoleum some salesman must persuade him that what *he* offers is in some way better, newer, or more desirable, than what he has; and that whatever it costs he can not, for some reason or another, afford to be without it.

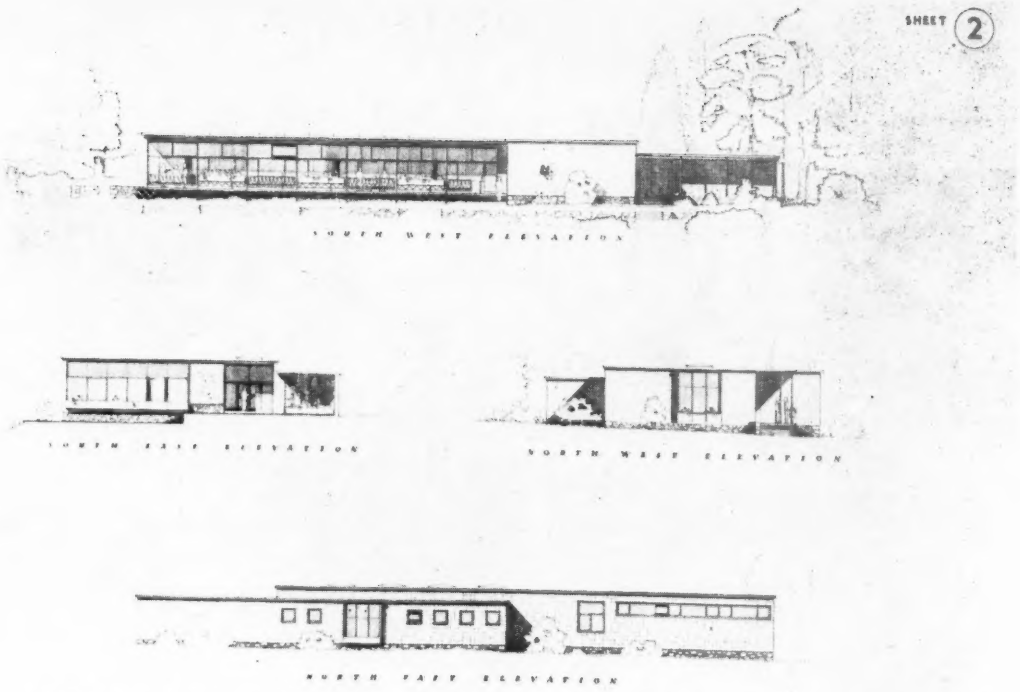
This way of life is well known and deplored by many. Frank Lloyd Wright in his latest penetrating and realistic criticism, *Genius and the Mobocracy*, says: 'Why are the American people so credulous anyone can sell them anything?' Indeed, when you see some of their architecture you realize how true this is! And some might be tempted to say that F.L.W. himself is the best salesman of all!

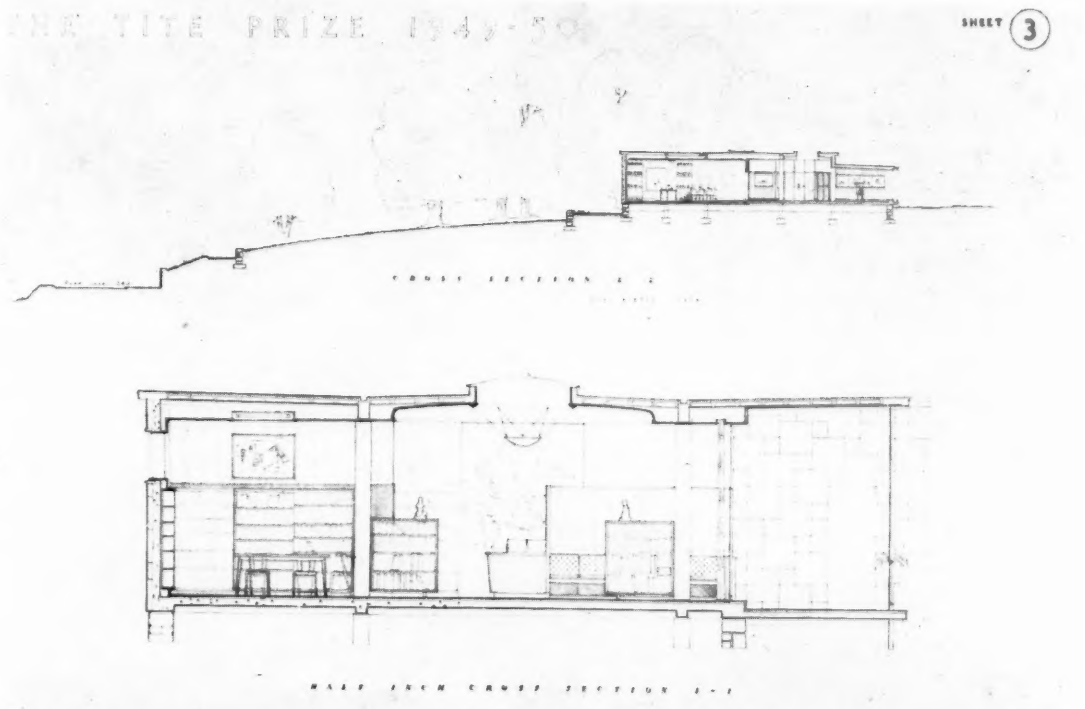
But apart from such cynicism we *have* a lesson to learn and a moral to be drawn from it. The lesson is that efficiency, speed, high productivity and lower cost depend largely on pre-planning a job in every detail. The moral may be termed the architect's duty towards client and builder to secure this end. In America that duty towards the builder is largely secured by their method of practice and tender (or bidding as they call it) by which drawings and specification must be complete before a firm lump sum tender can be obtained. Their duty towards the client is attained and maintained by superlative salesmanship—an art that is largely foreign to our country and its outlook, as well as to many of our susceptibilities.

What can we in Great Britain offer to achieve the same ends? First, I suggest, a conviction so strong that preplanning is the essence of efficiency that we are determined to secure on all our jobs, in spite of all the difficulties of control, delays, shortage or uncertainty of materials, or indetermination by our client, that our builder receives in sufficient time for his needs all that comes from or depends upon ourselves as architects. Second, to secure that our client receives from us all the best that we have to give of foresight, consideration, guidance, thought, and knowledge so that we merit and receive from him his trust and uttermost confidence in our ability in all matters of business or of art.

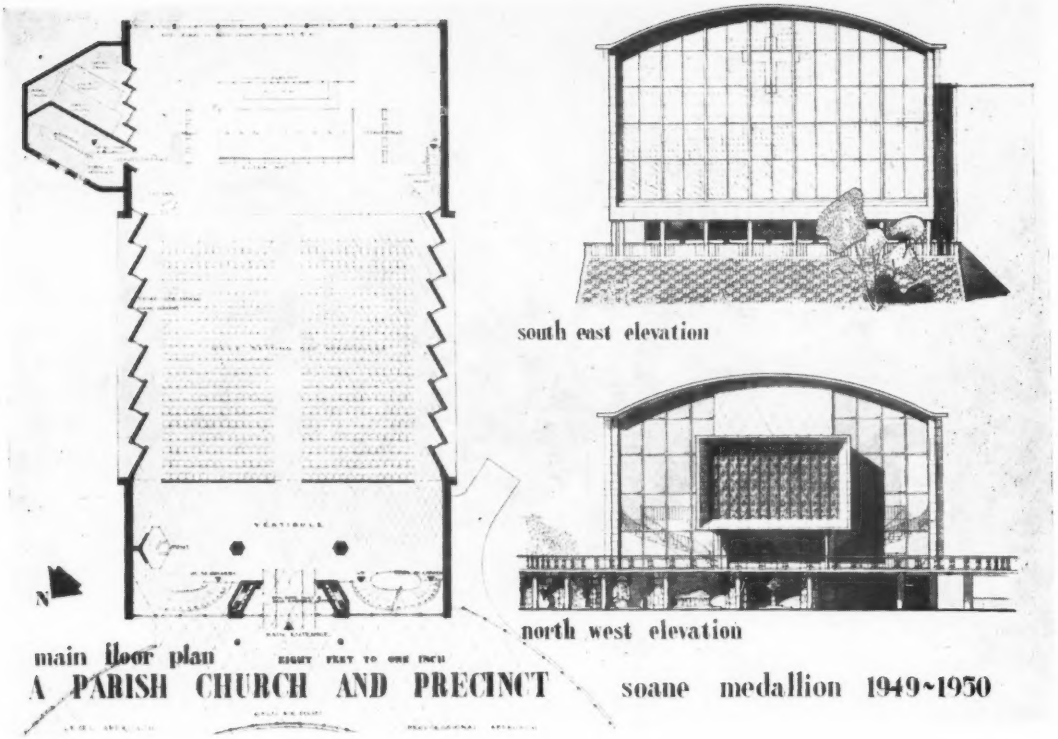
Lastly, and to that end, remember the ethics of our profession, true of every profession, that we exist to serve. The professions have a moral duty, in the widest sense of the word, to the community. This duty can only be fulfilled by keeping before ourselves an ideal which, whatever or however divergent may be our individual views upon such matters as politics or even religion, raises our outlook to a plane of complete and unbiased impartiality. The best expression of this ideal that I know was given in the Presidential Address by John Watson to the Royal Institution of Chartered Surveyors entitled 'The Spirit of a Profession'. I commend it to you. Read it. Reflect on it. Apply it to your own lives.

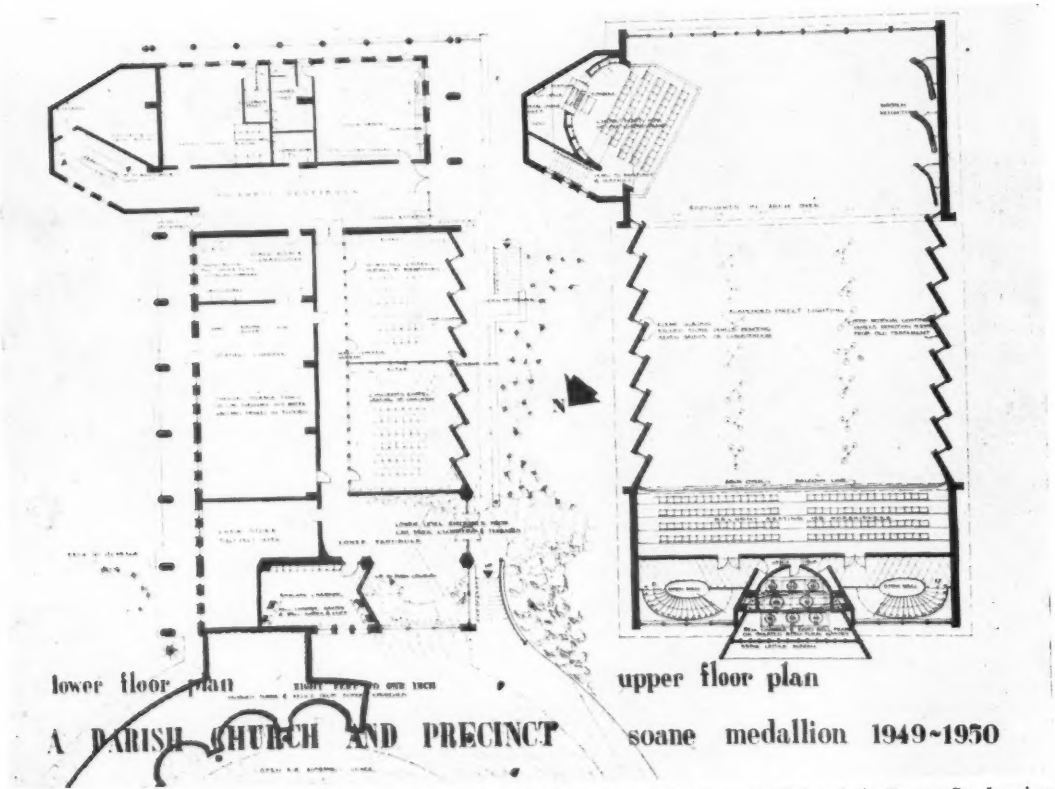
(*continued on page* 132)



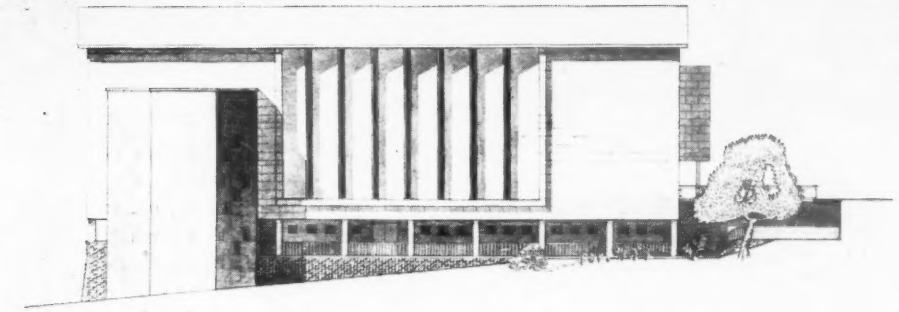


The Tite Prize. Elevations and sections of the winning design by Mr. James Daniel Shearer [*Student, R.I.B.A.*]

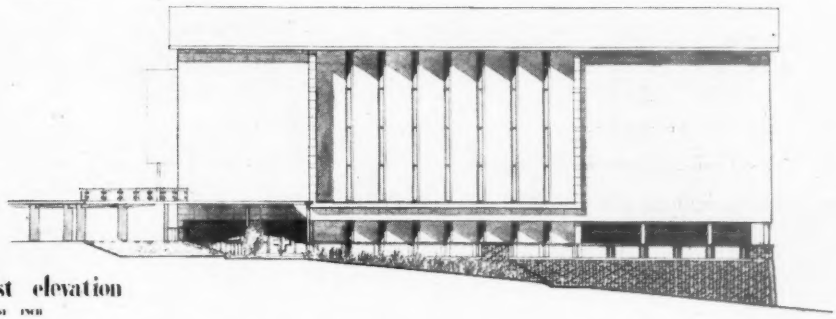




The Soane Medallion. Winning design by Mr. Colin Laird [*A*]. School of Architecture, the Polytechnic, Regent St., London



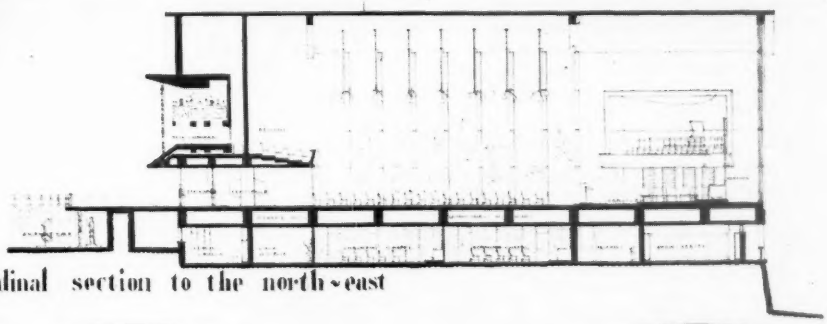
north-east elevation



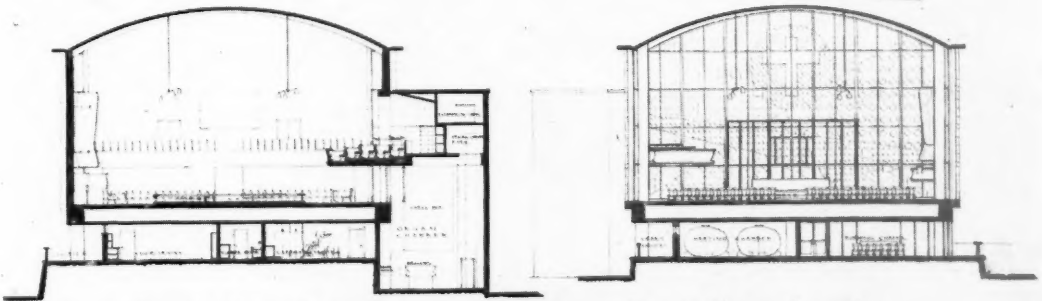
south-west elevation

EIGHT FEET TO ONE INCH

A PARISH CHURCH AND PRECINCT soane medallion 1949-1950



longitudinal section to the north-east



cross section to the north-west

cross section to the south-east

EIGHT FEET TO ONE INCH

A PARISH CHURCH AND PRECINCT soane medallion 1949-1950

The Soane Medallion. Winning design by Mr. Colin Laird [*A*]. School of Architecture, the Polytechnic, Regent St., London

R.I.B.A. Prizes and Studentships

CRITICISM OF DESIGNS

By E. Maxwell Fry [*F*]

AS A CRITIC I am allowed some preliminary licence before coming to the body of my task, and, when I have congratulated all competitors for, as a certain public figure says, 'having a go', I will go on to make the plea that the nature of these prizes and their value be doubly brought home to students so that there shall be no further withholding of awards for lack of competition.

To competitors I will say 'be bolder and less wary of traps, avoid all tricks and do not underrate the juries' intelligence. I have seen them at work, and if I were a competitor I should feel that they were worth working for.'

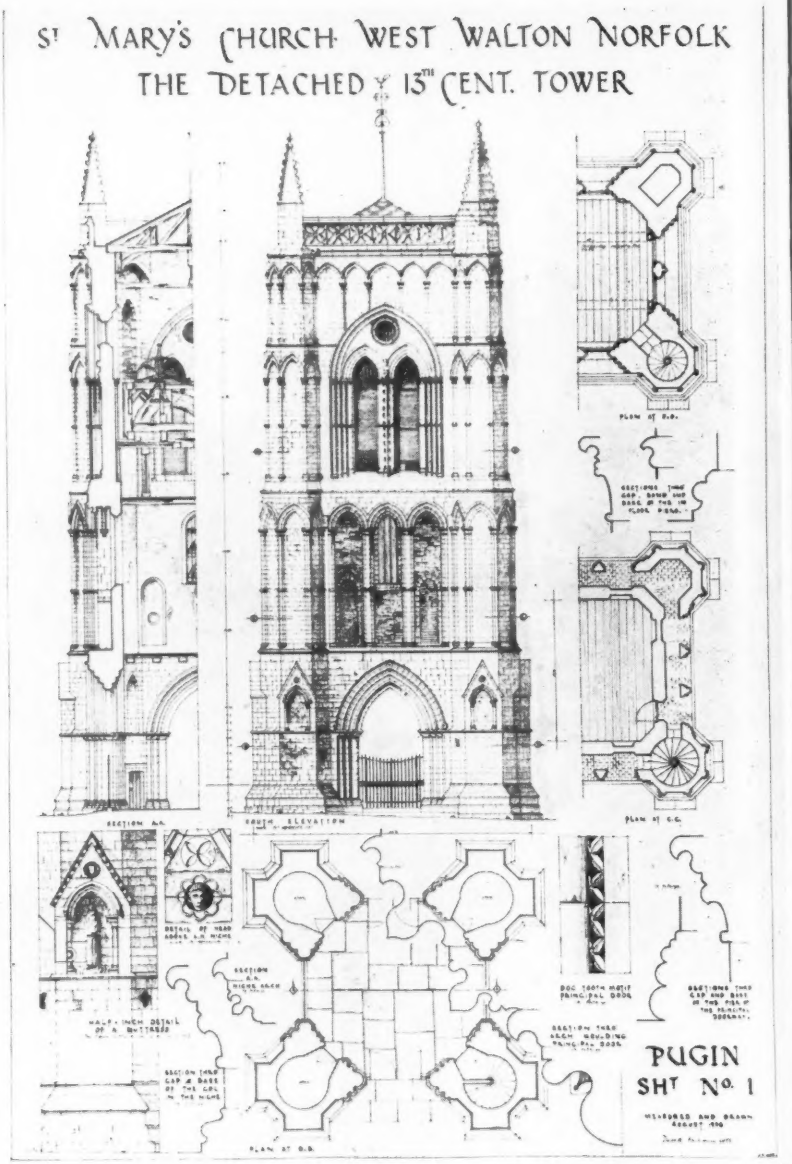
Having praised both parties in this affair I will start my evening's work with the Tite Prize.

The Tite Prize: The subject was a research library for an industrial college specializing in shipbuilding, and one had to imagine the out-of-town mansion of a one-time shipmaster with the site in the park falling towards a view over a valley with shipbuilding perhaps in the smoky distance.

The building was obviously a modest one to be run with a small staff of one or two, but a library of shipbuilding is a noble conception. There were two problems therefore: to devise a one-man supervisory plan and to invest a small building with dignity. Few competitors managed both. Some excellent plans ended up looking like youth hostels, and the scheme by Palermo, of which the character was appropriate, was built up of elements too scattered to be workable. This might have been due to an optimistic idea of the falls of the site.

The imaginative scheme by Thambi hoped to associate a small building (the lecture room) with the main library and failed because there was not really enough cube of building in the programme to make this possible. It was an idea well worth testing out, but it should have been rejected, and in the event it distorted the proportions proper to the scheme.

The winning design by Aran (Mr. J. D. Shearer) was felt by the jury to have a simple, workable plan: the librarian commanding his library and the entrance, cloaks on the way in, lecture room not troubling the peace of the library, and the view of the valley coming at the right moment of entrance. It was in scale—a modest building but with largish elements of fenestration and marred only by its too 'architectural' interior, and by a piece of sculpture which had got itself stuck on a blank stone wall. What makes some people think that a blank wall with no preparation or support whatsoever is a fitting place for sculpture? It can not be.

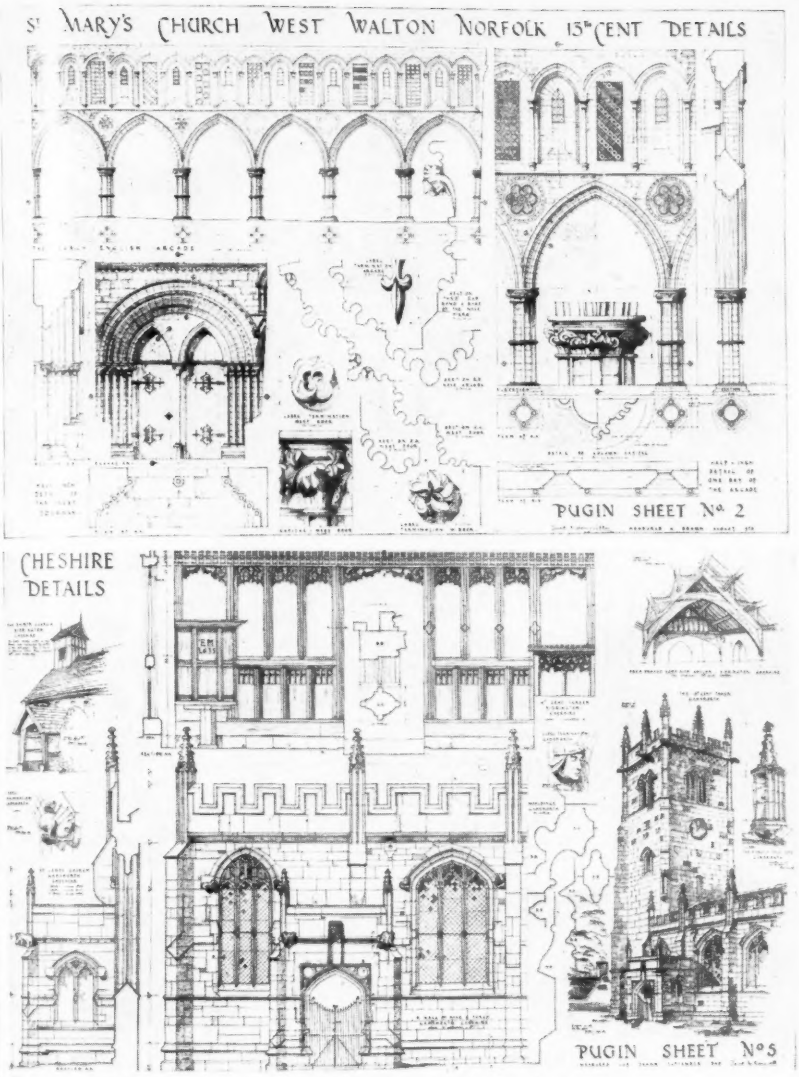


The Pugin Studentship. Winner, Mr. Derek Anthony Cobb [*Student*]. School of Architecture, the University of Manchester

Two schemes that came from South Africa had the good plans I referred to earlier, that by Architrave being particularly good; but neither of these schemes managed to achieve the small dignities of a library, remaining rustic in character, mountain rather than park buildings.

I felt particularly sorry for Palermo, the delightful qualities of his sketch design having become lost in the final drawings, largely by loss of the unifying fenestration. The elements in this scheme were in any case too cut up, with a lecture room on an upper level and the librarian not in full control. It was a genuine attempt to make good use of the falling site, but again there was not really enough accommodation to make a two-floor plan feasible.

The Soane Medallion: This was as difficult a programme as could be imagined for contemporary architects, as the solutions quite clearly prove. The subject was a large Anglican parish church, together with its ancillary buildings, on a riverside site in the heart of an old but now expanding town. A broad-minded diocesan authority was rather broad-mindedly assumed, also a wide range of locally available materials. This was a double problem of church



The Pugin Studentship. Winner, Mr. Derek Anthony Cobb [*Student*]

architecture and siting, on both of which nearly all competitors failed.

The jury have awarded the Medallion to Decani (Mr. Colin Laird) for the audacity of his imagination, though there might have to be another prize for the diocesan authority that could entertain what is more nearly a church for a new religion. Yet one need not be too shaken by this. It would be possible on the tableau of a chancel and against a great wall of coloured glass to rehearse the Anglican liturgy without loss of religious significance, because there is an element of nobility in the space enclosed.

There are mistakes in plenty: screened sidelight directed towards what is already a wall of light; sound directors of repulsive size and shape; a carillon chamber over the entrance porch with the vacancy of design of a radio cabinet grille. These might have damned a more feeble design: here they could be counted as means of releasing it from the dead hand of reproduction, and it was felt that in the main the scheme accepted the challenge provoked by the change in the setting of the prize. The layout, except for some unnecessary Wagnerianisms, was excellently handled, preparing for and justifying the building in broad sweeping approaches at more than one level, with ancillary buildings in properly descending and supporting order.

The remaining designs, none of which was thought to merit honourable mention, were less experimental and less vigorous. That of Jo on a normal church plan tried with some success to make play with single pitch roofs, bringing sidelight effectively on to the east wall, but failing to pull off the west end which was heavy and clumsy.

Ariel started what looked to be an interesting essay in shell concrete domes treated stylistically, but if this were so the effort was not sustained and the detail became trivial.

There were two straightforward designs by Eureka and Sahib, large buildings such as are apt to be built in very big housing developments, with obvious good qualities but no great emotional content, and in both cases the treatment of the site was insensitive and inadequate.

It seemed to me that competitors underrate the intelligence and sympathy of prize juries, and are more timid and less contemporary in their solutions than is necessary. It may be that their training is at fault, but in any case it is surprising to find in students the lack of enterprise and awareness that these drawings suggest.

The Pugin Studentship: The entry disappointed the jury. Of the three candidates one devoted himself to subjects not medieval and was disqualified. Another submitted an interesting sensitive set of drawings of the Ca D'oro, Venice, but without perspective sketches or thorough indication of the masonry construction.

The winner, Mr. D. A. Cobb, submitted five sheets of neat and methodical ink drawings, which did little to endear Gothic architecture to me, and which the jury found over-mechanical and lacking in appreciation of the relation of Gothic details to the materials in which they were worked. He is clearly the winner, but with a long way to go towards a proper estimation of the subject.

The Owen Jones Studentship: Three candidates submitted sets of drawings, the studentship being awarded to Barva (Mr. J. N. Lewis) for a collection of travel sketches and drawings in colour, drawn from Czechoslovakia. This was felt to be a generous interpretation of the terms of the studentship, though the drawings are delightful and just the sort of thing an intelligent architect should bring back from his travels.

A second set by Como consisted of a water-colour drawing of a Renaissance street scene and a modern interior, in neither of which did colour figure as an essential or important element. To these was added a treatise on Japanese costumes with most delicately coloured drawings taken from prints. The third set by Pulvino followed traditional Owen Jones lines, and except for some designs of North American Indian origin was a disappointing entry.

This studentship could invoke work of real value if it were to be used to explore the field of contemporary colour linked with materials, and bearing in mind the climatic and other conditions in which it is to be appreciated.

Alfred Bossom Research Fellowship: Nine applications were considered, covering a wide range of subject research related to architecture. The Fellowship is awarded to Mr. L. W. Elliott [*A*] to undertake research into 'The relation between architecture and engineering from the architect's point of view'. The jury considered that this fundamental study was one which

The Owen Jones Studentship. Three drawings by the winner, Mr. John Newel Lewis [*A*]. School of Architecture, the Polytechnic, Regent Street, London

offered great scope in the development of appreciation of substantial form from the æsthetic and economical point of view.

Some of the subjects were too wide in their scope and the jury felt that it was desirable that more complete research should be undertaken into a relatively compact field than that it should be dispersed over the multitudinous aspects of the problems proposed. The jury commend the very high standard of the many applications and the evidence sent with them. Some should certainly try another year.

The Arthur Cates Prize: There were only three entries for this prize, which, in view of its relation to contemporary architecture and the fact that it is a post-final prize, is disappointing.

It is awarded to Mr. V. C. Launder [*A*] for a thesis entitled 'A Study of the Cantilever principle in Architectural Design', but the jury made the award reluctantly, because the quality of the work submitted by the three candidates was not what the Institute had reason to expect, and rather in hopes of not discouraging possible candidates in the future, the prize not having been awarded in the last two years.

The winning thesis was clearly written and illustrated, but with much irrelevant matter. I can think without difficulty of 10 subjects that would reward study, and could only be undertaken by young men with time to spare. This could be a very important prize to us all.

The Grissell Gold Medal: This prize now calls for evidence of ability to design as well as to construct. The subject was a sports club house, and was not one to tax unduly the candidate's strength as a designer.

The medal was awarded to Aquila (Mr. K. W. C. Reed), and his seemingly straightforward design was not without its unexpected complications, in particular where he had to deal with a very unstandard hole in standard sheets of aluminium. The plan was workable, but with what looked like too small a kitchen. There was also an elaborate pipe duct to serve basins and showers, while w.c's. on the opposite wall had to fend for themselves with no suggestion of a vent pipe and no indication of how the soil and waste pipes were gathered to a manhole. Altogether not a very believable pipe duct. The protection of exposed upper surfaces by flashing was not adequately dealt with, and some of the joinery was heavy and not well jointed. The complete set of drawings made a good show, but I can not commend the habit of mixing pencil with ink since it must fail to give a balanced and readable print.

Iroko's design of opposing pent roofs and two levels of occupation proved too difficult to manage as design or construction. It led him to many peculiarities of lighting and to some immense concrete beams quite out of place in this modest building. The drawings themselves were not badly presented, but contained too much irrelevant detail and the plumbing diagram did not carry conviction since it could not easily be related to the building. The third set of drawings was inadequate for the purpose of the medal, being incomplete in essential details.

The R.I.B.A. Essay Medal and Prize: The jury sat long to consider the entries for this so important Institute award, and read a great quantity of words, but came regretfully to the conclusion that none merited it. An essay is a literary work, the reading of which should give pleasure. This essay should contain at least one idea and be an original contribution to architectural knowledge; and it should still give pleasure.

Three entries were closely considered. That of Joan was felt to be an attempt at real research, but over perhaps too large a field and at too great length, so that it became rather a treatise and the writing undistinguished. Democritus wrote a genuine essay with some style, but its subject was political rather than architectural knowledge, and Dallington failed for the same latter reason, being also no essay.

Banister Fletcher Essay Prize: This prize is confined to probationers and students who have not yet passed their finals, and the subject this year was 'The Smaller English 18th Century Country House: Its Setting and Furnishing'. I regret to chronicle another failure to appreciate the meaning of the word essay. The winner—Cabbala (Mr. J. L. Corfield)—was the only one to give a reasonable and concise view of the subject, though his illustrations, while competent, were less sensitive than some others and the jury were not too well impressed with his habit of playing tricks with tracing paper superimposed over photographs to identify objects which were in need of no such identification.

Public and Secondary Schools Prize: No essays were received and no award therefore given, but Mr. Brian Williams, of Manchester Grammar School, is awarded a prize for three sets of very beautiful drawings of St. Leonards Church, Middleton, Lancashire.

It now remains for me to congratulate Mr. Cusdin, who is awarded the Saxon Snell Prize, which we all know he must merit, and Mr. Kenneth Evans, who is honourably mentioned; to feel very pleased that Mr. L. V. Mitchell will continue his study of African housing and town planning with the Hunt Bursary to help him, and to wish Mr. Frank Fielden some golden days turning the Athens Bursary to good architectural account.

VOTE OF THANKS

Mr. F. Bray, C.B.: It gives me very great pleasure as a Ministry of Education official to ask you to join with me in proposing a warm vote of thanks both to the President and to Mr. Fry for their delightful contributions. I am not an architect, but I have thoroughly enjoyed and understood a great deal of what has been said, and I still pretend that I understand drawings when I see them!

I have certainly been surprised at this gathering to find this inquest on work, and an inquest so delightful. I was also specially pleased with the theme—I think it might be called the 'human relations theme'—which the President put across in his address. While he was speaking my mind went back to a wireless broadcast given by Sir William Slim about a year ago. He was talking about freedom and discipline, and he began in a simple, soldierly style something like this: 'If you want to go for a bicycle ride you go to the bicycle shed, take out the bicycle, and on to the road you go. That is freedom. But when you get on to the road you keep to the left-hand side, and that is discipline. You keep to the left-hand side for three reasons. First of all, if you do not, you may get killed; secondly, you may get into trouble with the police, but the third reason is that you do it out of consideration for other people.' I think that the theme of doing things out of consideration for other people is really the architect's theme, because, as the President quite clearly showed, if you do not do things out of consideration for your client, you do not earn your bread and butter. It is rather a fine theme, because it is the basis of our society at the present time.

It is integrity which I find exists in such a high way among architects. I have sat on the Architects' Registration Council, and I have been surprised sometimes at the almost jealous way in which architects themselves take care of that integrity. The architectural profession always seems to retain its high sense of duty and integrity, and such a state of democratic freedom that it means in every case it is sheer merit which wins the prize. That seems to go on throughout an architect's career, and I think it is a lesson which seems to me, as an educational official, to be something we need to maintain throughout the length and breadth of this land.

As regards Mr. Maxwell Fry, fortunately my old friend and colleague, Mr. Martin Briggs, will say what he thinks about the criticism. I dare not! I know how difficult it is for any expert to put across his stuff facing a lot of experts. I have done it myself in my own field, and it is no easy task. You must admit, however, that Mr. Fry has accomplished this task in a delightful manner. I think we owe him a debt of gratitude for the work which he has put into the job, and for the splendid way in which he has done it.

Mr. Martin S. Briggs [*F*]**:** I have great pleasure in seconding this vote of thanks. The President has certainly given us a wise and very valuable address containing advice as a result, I suppose, mainly of his important commission to the United States.

When we read a book or listen to an address such as we have had this evening about America, I think that many of us leave the meeting or put down the book with two simultaneous but contradictory impressions. On the one hand we feel how much the Americans are like us and how fortunate we are to have such powerful friends who share our views of life, and how grateful we must be for all the help they are giving us. On the other hand, we feel how utterly alien to the British way of life are many of their ways, especially as represented in their films, their journalism, their music and, as the President has reminded us, in some of their cruder methods of salesmanship, and how bitterly we resent a number of these influences on almost everything in this country. This evening the President has held up their system of architectural practice as a model for us to copy, and I think he has convinced us that we in England must not be too proud to learn from a younger nation, especially if we regard that nation as a rather exuberant nephew (or is it niece) of our own family.

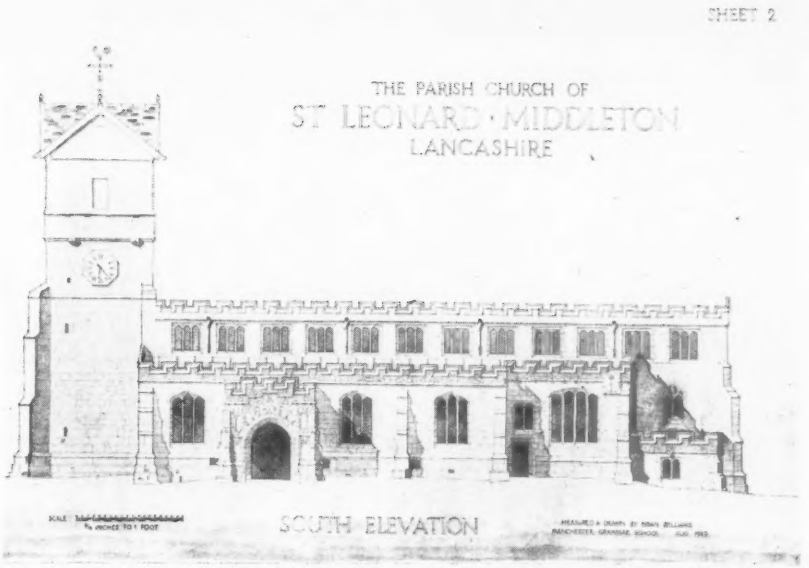
As to Mr. Fry's admirable and lively criticism, we are grateful to him for the amount of time he must have devoted to this most difficult task, because really not very many people are able to make discriminating criticism, and not all of them are articulate. Mr. Fry has acquired the reputation of being a sound critic, he is articulate, and he is an architectural designer in sympathy with contemporary thought which adds weight to the criticisms we have heard tonight.

Following on something which he has said, as Chairman of the Board of Architectural Education, I must say that we do rely very much on the work done by these juries and by our critics. We have to see that all these valuable awards are made fairly, that is, taking into consideration the circumstances of our own times while, at the same time, bearing in mind the conditions prescribed by the generous donors. Sometimes those conditions allow us a measure of latitude and sometimes they do not, and as we are in the position of trustees, we can not disregard the expressed wishes of those eminent Victorians or Edwardians, whoever they were, in order to satisfy any current architectural fashion. We are bound by the wills of the donors.

The President: I should like to thank the proposer and the seconder of the vote of thanks, and to say that the person who really deserves such a vote of thanks is, of course, the critic. I think that it must be a very difficult job for him. How nice it would be for the critic if the audience could either be composed solely of students or of his contemporaries! To have to address the architectural world represented by all ages in one breath must be difficult.

Mr. E. Maxwell Fry [*F*]**:** Thank you very much indeed for your vote of thanks. I should like to say one last word to students and competitors, that is, not to take these prizes and the work which you have done permanently to bed with you and think that it is the last word, because I assure you that you go on being students long past the day when you think that your elders are becoming really comatose!

I can remember after a period of intense activity as a supernumerary architect in a large undertaking, which shall be nameless, I complained to Professor Reilly that the enormous quantity of work which I and half a dozen Liverpool students were doing was completely unrecognized. The reply I received was 'And you can think yourself very lucky that you made your early mistakes anonymously'! He was absolutely right.



Prizes for Public and Secondary Schools. One of a set of drawings by the winner of the prizes for sketches, Brian Williams, the Grammar School, Manchester

A chair designed by Hans J. Wegner, Architect M.A.A.

Danish Architecture: an Appreciation

By G. Anthony Atkinson, B.A.(Arch.) Hons. [*A*]

Illustrated with photographs from the Exhibition of Danish Architecture of Today. At the R.I.B.A. 28 February to 29 March

NO PART OF DENMARK is more than forty miles from the open sea. Its climate is mild, ruled by west winds which bring warmth or driving rain from the North Sea and Atlantic. Along the west coast of Jutland small fishing villages shelter behind moving sand dunes from the wind and the sea. Only one of them, Esbjerg, the port of entry from England, has grown to any size. Inland, long narrow one-storied farms set in the low rolling Jutland plain—never rising more than 600 ft. above the sea—shelter behind protective belts of trees, themselves bent east by the wind. Only a few churches, with stepped gables, white-washed brick walls and red pantile roofs, brave the elements on the slopes of some commanding hill.

The towns, like Aalborg and Aarhus, lie among the fiords and estuaries of east Jutland or, like Odense, Nyborg and Roskilde, in the more sheltered islands of Fünen and Zealand. To the far east lies Copenhagen, the 'merchants' harbour', watching the Baltic gateway. The largest town in Scandinavia, it has naturally dominated Danish thought and art through the centuries.

Denmark is founded on chalk and clay; and brick, tile, lime and cement are the raw materials of Danish architecture. The art of brickmaking was brought from the south by the missionary monks who, during the early middle ages built nearly all Denmark's country churches. Bricks, sometimes plastered, and pantiles have remained until today Denmark's customary materials. Traditionally the bricks and tiles are red, but around the brickworks the layers of clay which give this colour are becoming exhausted, and, until new fields are opened up, the lower levels which make a yellow brick are being worked.

The larger buildings are of reinforced concrete—structural steel has to be imported—in the design of which Danish engineers have a world-wide reputation. For a time, in the thirties, the concrete was left exposed—with brickwork plastered in imitation—but its white-painted surfaces soon became drab in the searching Danish climate and, except for industrial buildings, it is now usual to clothe the concrete with brick or tile, marble or metal. Timber is used less in building than in Norway and Sweden as, except for the native beech, it mostly has to be imported.

Denmark's history is mirrored in her architecture. Its first blossoming during the 12th and 13th centuries marks the final triumph of Christianity over the pagan gods of the Vikings. All over the country, churches were built—between thirty and forty a year it is said. Their simple architecture with its great expanses of wide-coursed brickwork—the orgy of church building had soon exhausted the granite boulders left everywhere by the ice age—decorated by romanesque arcades and high stepped gables has influenced Danish architecture to this day and was echoed, in the 16th century, by the fortress-manor houses of Fünen and Zealand, which in their renaissance detail mark the decline of feudal Denmark.

The 16th to 18th centuries witnessed Denmark's struggle to gain and maintain its place as a major European power and as master of the Baltic. Copenhagen was the country's fortress, as well as its market and seaport. It, therefore, played the main role in this struggle, as it did in the intellectual and artistic development of the nation. From the beginning of the 17th century, when Christian IV replaced the city's mediæval walls with the new angular bastions of the renaissance, until their final levelling less than a hundred years ago, the demands of fortification and the disastrous fires, which broke out among Copenhagen's crowded buildings, conditioned its architectural development.

In rebuilding its fortifications Christian IV extended the city and built a new dockyard, Christianhavn, some of whose high-roofed warehouses can still be seen. With the aid of Dutch architects, he built a new Bourse and the Rosenborg palace. He also built the Nyboder, a most interesting model village of terrace houses for his sailors and dockyard workers, and rebuilt Kronborg castle at Elsinore. During the following century, between fires and sieges, the baroque New Town of Copenhagen grew—its architecture, like that of the Amalienborg palace group, influenced by the fashions from Italy and France—while in north Zealand the Danish kings built their miniature Versailles like Fredensborg.

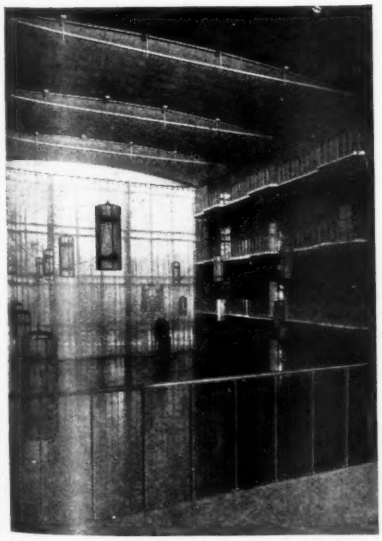
The turning towards Greece at the end of the 18th century reflects not just the impact of the French revolution on Danish thought but, also, a longing for the warmth and blue skies of the Mediterranean which, contrasted with the cold romanticism of its own traditions, seems to be the moving force of northern art. This contrast can be seen clearly if one compares the masterwork of the youthful M. G. Bindesbøll, his Copenhagen museum built to house the hellenic sculpture of Thorvaldsen, with his later work like the Oringe hospital in which he returns to the traditions of Danish provincial building.

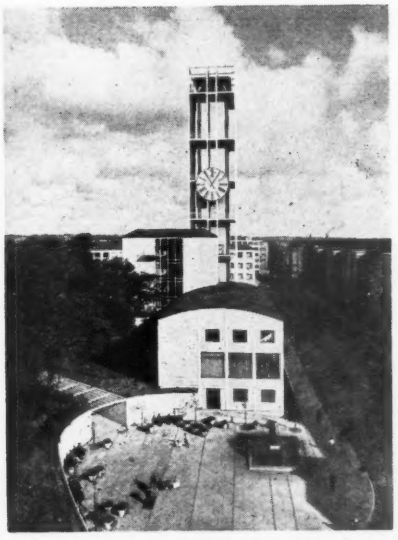
The 19th century was a period of land reform, and of agricultural revolution to serve the needs of industrial Britain. The coming of steamship and railway brought secondhand to many quiet market towns the ideas and arts of Victorian Europe, but—for there is no coal or iron beneath the Danish soil—it brought none of the smoke and dirt of an industrial revolution. Against this background, there developed an architectural movement based on the simple traditions of early Danish country building. This movement, led by Bindesbøll, Stork and Herholdt in opposition to the sterile eclecticism of the 19th century academy, had its counterpart in Holland and in Sweden, and in the revival of English domestic architecture. Its greatest monument is Martin Nyrop's Copenhagen town hall (1892-1905), its last P. V. Jensen Klint's Grundtvig church (1918-40).

In the early twenties of this century the younger Danish architects revolted against these romantic traditions. The revolt took the form of a classical revival very similar to that which took place in Sweden at the same time. It owed much of its vigour to a revival of decorative art; the first modern Danish furniture, itself influenced by Chippendale, was designed by Kaare Klint for the pioneer building of the movement, Carl Petersen's museum at Faaborg (1912-14). The earlier works of the senior Danish architects of today, like Kay Fisker and Frits Schlegel, show that the movement was more than a revival. It cleansed Danish architecture of much heavy northern romantic detail and started the happy partnership of architect, furniture designer and landscape architect which still continues. Stripped of classical trappings, its spirit remains.

The 1930 Stockholm exhibition had a profound effect on Danish as it did on

The council room of Aarhus Town Hall 1938-42. Architects: Arne Jacobsen and Erik Møller. The building was won in competition in 1937. It is of reinforced concrete covered with bluish grey Norwegian marble. The plan consists of a main block containing the town hall, council room, wedding ceremony rooms, etc., and two wings of offices

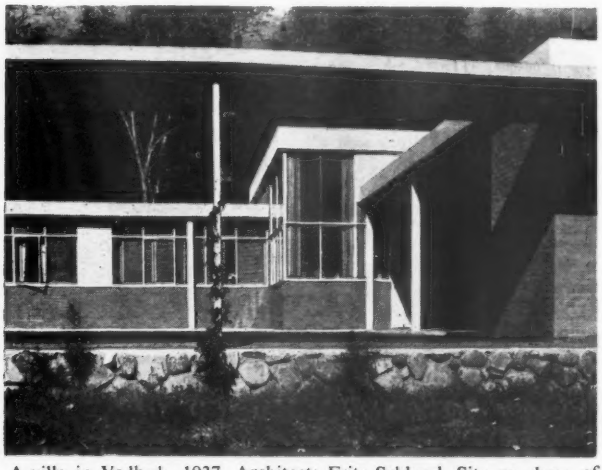




Three views of Aarhus Town Hall. Left: the main hall. Centre: a view of the exterior, looking down on the courtyard and showing the clock tower. Right: an office wing. Aarhus is the second largest town in Denmark and has 100,000 inhabitants

An architect's house on the edge of a beech wood at Ordrup, Copenhagen. Architect: Finn Juhl. The walls are of whitewashed bricks

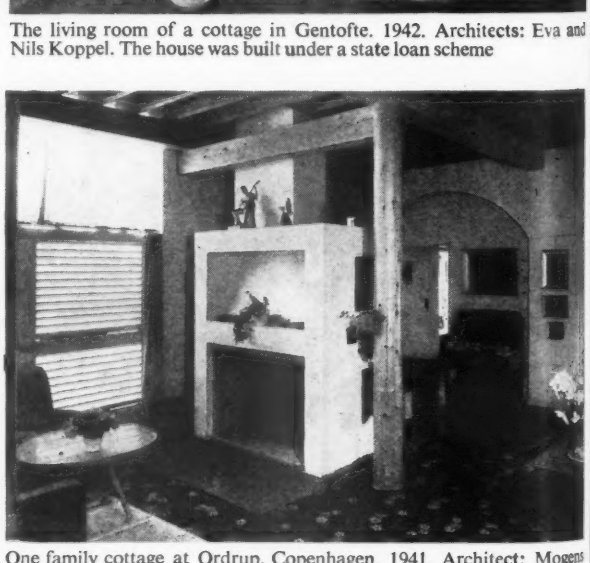
In the living room of Mr. Finn Juhl's house. Note the 'vertical' bookcase with short adjustable shelves



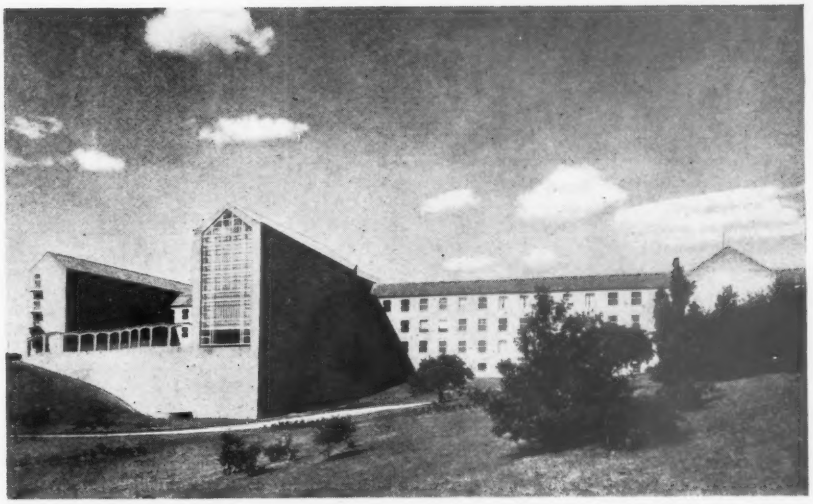
A villa in Vedbæk. 1937. Architect: Frits Schlegel. Site on shore of Sound north of Copenhagen. Reinforced concrete and red bricks

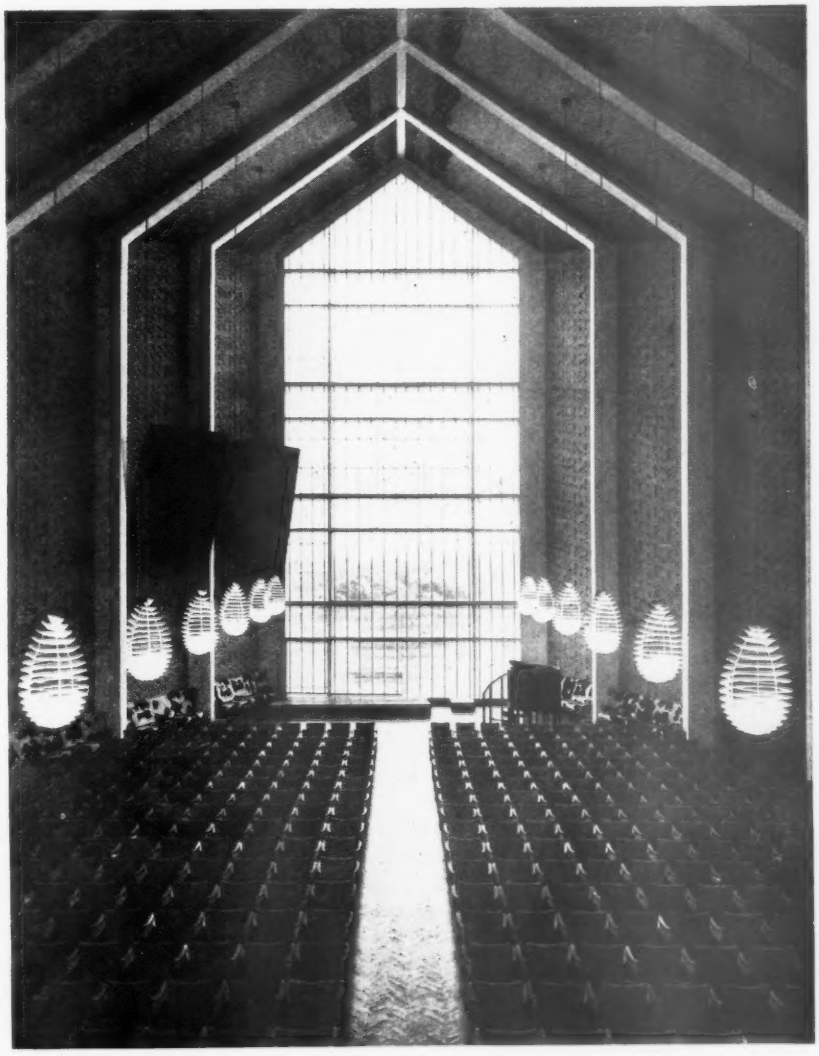
The living room of a cottage in Gentofte. 1942. Architects: Eva and Nils Koppel. The house was built under a state loan scheme

A week-end cottage in Rungsted. 1940. Architect: Ole Hagen. The external walls are of unpainted wood



One family cottage at Ordrup, Copenhagen. 1941. Architect: Mogens Lassen. The house is on an old military bastion

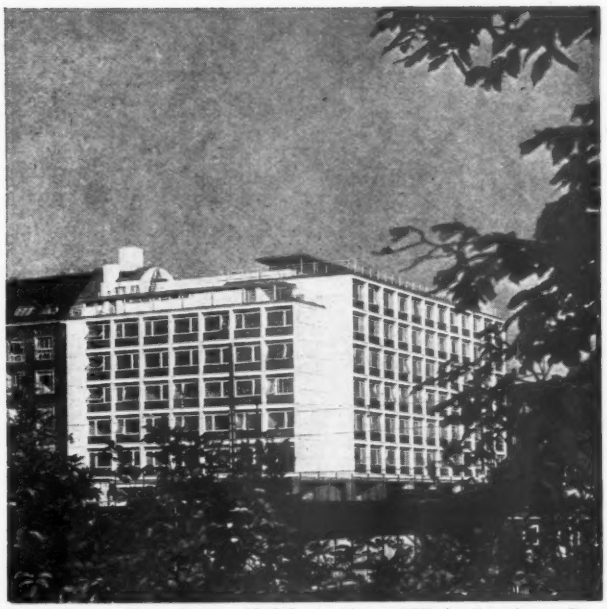




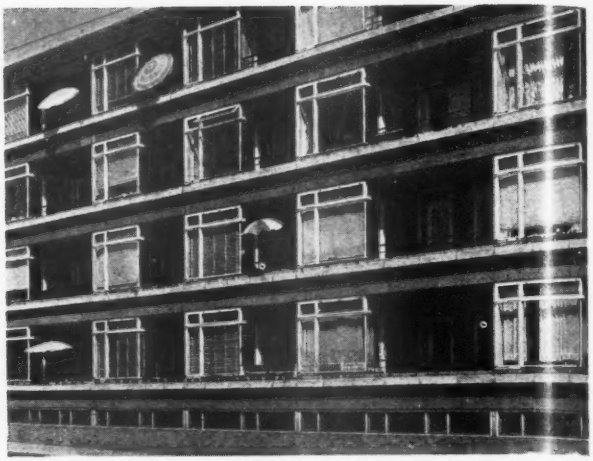
Above: Conference room in the State Broadcasting Building, Copenhagen. Architect, Vilhelm Lauritzen. Right: The festival hall and a group of buildings at Aarhus University. Architects, Kay Fisker, C. F. Møller and Povl Stegmann

Swedish architecture. The people, as well as their architects, saw for the first time on a large scale 'functionalist' design. The idioms of the past were forgotten, and with them—for a time—traditional materials and ways of building. A most successful building of this period is the Mariebjerg crematorium near Copenhagen, the work of one of the most original contemporary Danish architects, Frits Schlegel. By the outbreak of the war, this international movement was being absorbed into the national architecture. In so doing, it lost something of its purity of form but gained, through the use of colour and of textural materials such as the traditional brickwork, richness and an air of comfort. Through necessity during the war years, brick came into its own again; its use as a means of architectural expression sometimes, as in the central building at Aarhus university, being taken to extremes. Since the war there has been a reaction against the more extreme romanticism which can be distinguished in some Danish work of the war period. At the same time there is a sharpened interest in town planning and the relation of buildings to their settings, coupled with a questioning of the gigantic scale of those long blocks of Copenhagen flats in which the repetition of individual units, well designed in themselves, was allowed to dominate completely the whole composition.

Today Denmark's is the architecture of social democracy—schools and libraries, town halls and old folks homes and, of course, housing. When Copenhagen was a fortified city, as its population grew it could only expand by building new storeys on old buildings and by covering gardens and backyards. Even when the ramparts were levelled and Copenhagen became an open city, its citizens remained by tradition

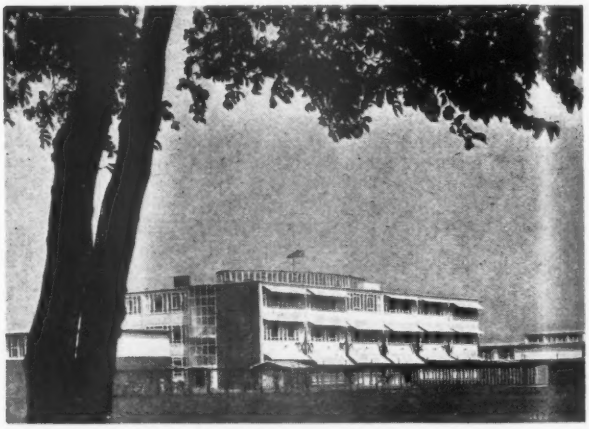


Shell House, Copenhagen. 1948-9. Architect: Vilhelm Lauritzen. Replaces a building occupied by the Gestapo and destroyed by the R.A.F.



A block of the Bispeparken flats, Copenhagen, designed by eight architects, in a park-like layout by Edvard Heiberg and Ivar Bentzen

The State Broadcasting Building, Copenhagen. Architect: Lauritzen



The School at the Sound, Copenhagen. 1937-8. Architect: Kai Gottlob

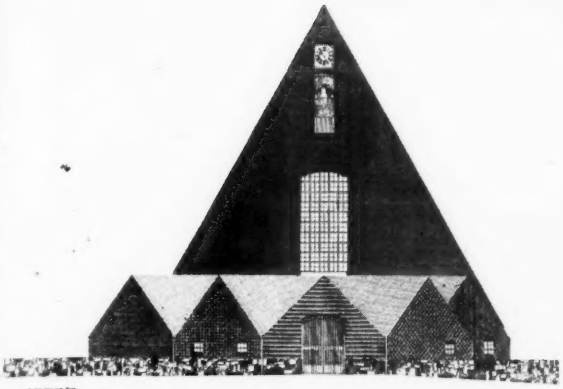
flat-dwellers. When spring comes they leave the crowded town and picnic among the beechwoods—an English traveller in 1851 remarked that Copenhageners opened their conversation with a 'Have you been to the woods yet?' as his contemporary Londoners did, 'Have you been to the Exhibition?' He also noted how empty the city became in the summer. Then, as now, as soon as schools close, Copenhagen families move out to the country or coast, to live in camps or in those summer cottages which have become a special feature of Danish architecture. Those who can not, spend their free days on their little summer allotments beyond the city.

The three groups—flats, small houses and public buildings—each possess some of the distinctive features of Danish design —the masterful handling of brickwork, a tradition dating back from the middle ages; simple roof forms echoing the long low roofs of a Jutland farm; carefully thought out details and competent use of materials, the result of sound practical training and a high standard of draughtsmanship; fine lettering reflecting the quality of Danish typography. There is little that is monumental in Danish architecture, even in that of its public buildings which fit naturally into their surroundings, thanks to the close collaboration which exists between architect and landscape gardener. The simple perfection of Danish interior design is to be seen in furniture, wallpaper and, especially, light fittings.

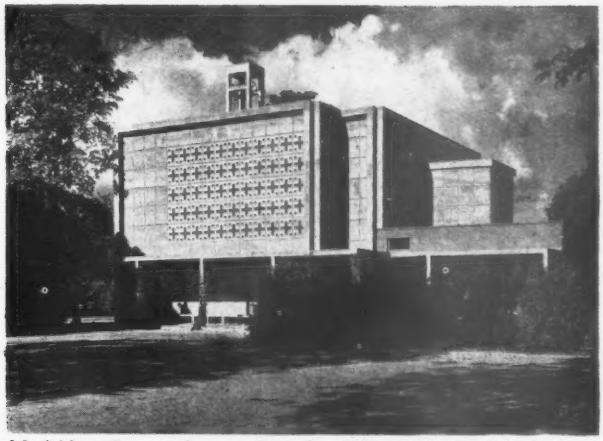
It should not, however, be forgotten that Danish architecture is a competency within a traditional system of building in brick, timber and concrete. Though there are a few important official offices, such as that of the Copenhagen municipality, most of the architectural work in Denmark is designed by the small private firm, working in close collaboration with a building engineer who takes charge not only of the structural design but also of the heating, mechanical and electrical services. Most architects are trained in the architectural school of the Danish Academy—the suffix M.A.A. means 'medlemmer af Akademisk Arkitektforening', member of the Association of Academy-trained Architects—and receive a considerable amount of practical training (at least six months on a building site) and a first-class theoretical training.

Denmark was the historic gateway to the Baltic, and ships when they passed the copper-green and brick-red towers of Kronborg, the Danish castle which dominates the narrow Sound, had to pay dues to its king. The dues are no longer paid and Kronborg has become a museum—the guide book home of Hamlet, but Denmark still remains a gateway through which one passes on the way to Sweden, perhaps to Finland. Too often it is a junction rather than a terminus—a fleeting glance of its flat yet rolling fields, long pantile roofed farms and whitewashed churches, a day of hasty sightseeing in Copenhagen and a festive evening at Tivoli before the night train for Stockholm.

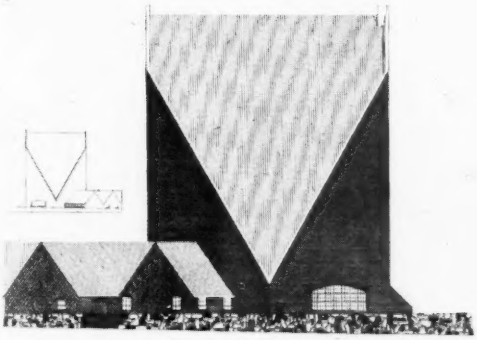
Until 1925, when Mr. Yerbury led an A.A. visit to Scandinavia, Denmark seems hardly to have been noted on the English architect's map. Five days were spent in Denmark, four in seeing the old churches and manor houses of Jutland and Fünen, the castles of north Zealand and old Copenhagen. The only contemporary building visited was Hack Kampmann's sombre Police Headquarters—its neo-classicism having already been made



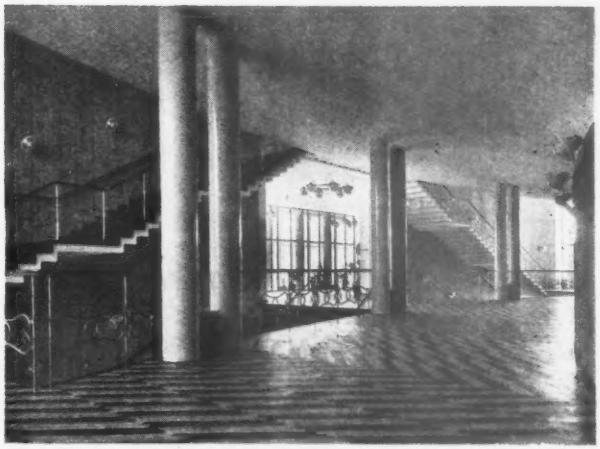
Main elevation of a church in Odense. Architects: Hans Chr. Hansen and Viggo S. Jørgensen



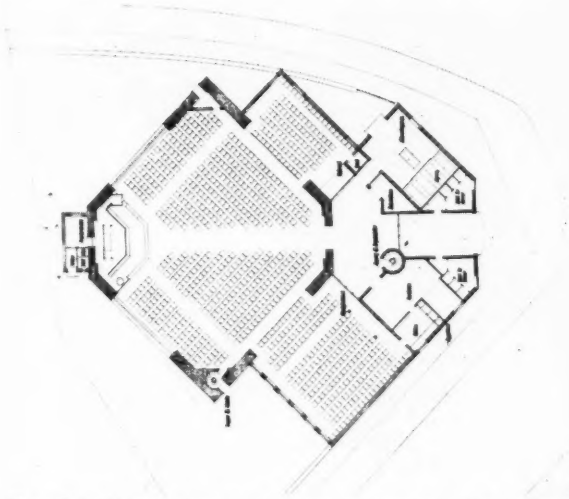
Mariebjerg Crematorium at Gentofte. 1937. Architect: Frits Schlegel. The building is of reinforced concrete



Side elevation of the Odense church. The design was placed first in an open competition in 1942

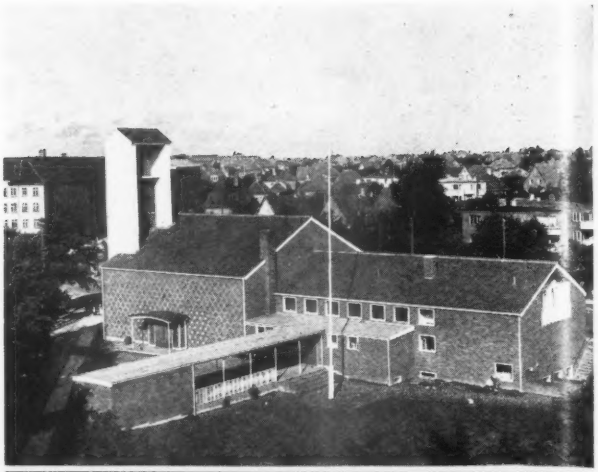


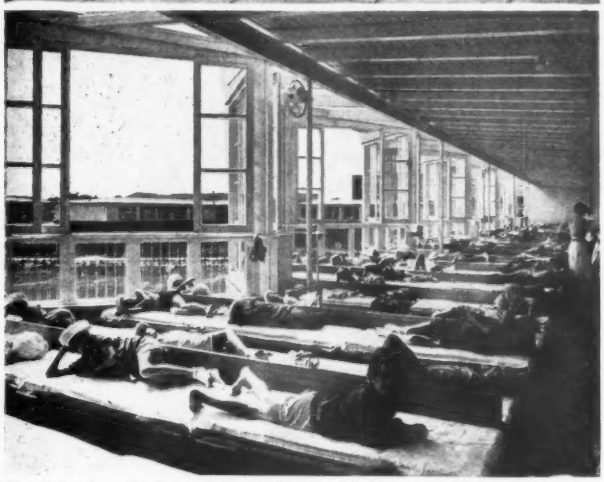
The main staircase of the State Broadcasting Building in Copenhagen. 1938-45. Architect: Vilhelm Lauritzen



Plan of the Odense church. It has not yet been built. The design was awarded the Eckersberg medal in 1943

Nyborg Public Library. 1938-9. Architects: Erik Møller and Flemming Lassen. The building was the result of an open competition in 1935





The School at the Sound, Copenhagen. Architect: Kai Gottlob. There are two schools, one with 1,000 places, one an open-air school for 144

Exterior and interior of the Advent Church, Copenhagen. Architect: Erik Møller. The church and two meeting rooms can be interconnected

popular by the 1923 Gothenburg exhibition.

Two years later the Danes returned the visit. They were shown Bath and Oxford, and Adelaide House. To mark the visit an exhibition of modern Danish architecture was held in the Hall of the Art Workers' Guild. It was, until now, the only exhibition of contemporary Danish architecture which has been held in London. (There was, of course, the 1947 exhibition of Danish domestic design held at the R.I.B.A. and the recent South Kensington exhibition of Danish art.) At the opening ceremony polite remarks were made about the sobriety and commonsense of Danish architecture. The high standard of its draughtsmanship was noted. But speakers and critics, whose knowledge of Denmark was, as one eminent architect put it, limited to its bacon and its butter, seemed to have been a little disturbed. Perhaps inwardly they were shocked by its 'too democratic' simplicity.

In 1930 there was a second A.A. Scandinavia visit. On the way back from Sweden—it was the year of the Stockholm exhibition—the party passed through Denmark. They saw the Søndermarken crematorium, by Edvard Thomsen and Frits Schlegel, the then incomplete Grundtvig church and, again, the Police Headquarters.

In the years which followed, Sweden became more and more the mecca of architectural pilgrimages. A few, with cycles or cars, strayed by the way and saw something of the Danish countryside and of Copenhagen, even of a new university which was being built at Aarhus to the designs of Kay Fisker and C. F. Møller, while a wider public at the Brussels and, later, Paris exhibitions became familiar with the simple but good quality of Danish design. About this time, too, there was published in England a surprisingly profound and knowledgeable study of London by a Danish architect, Steen Eiler Rasmussen. Denmark had gained a place on the architectural map.

Between 1940 and 1945 Britain was cut off from Danish eggs and bacon and Danish architecture. Soon after the defeat of Germany, however, architects from the forces in Europe made contact again with the Danes, and Danish buildings. They were soon followed by their civilian colleagues crossing the North Sea in a new architect-designed ship, the 'Kronprins Frederick'. They found new buildings completed or built during the war—town halls at Aarhus and the two outer suburbs of Copenhagen, Søllerød and Lyngby, the Copenhagen broadcasting house, a central building at Aarhus university and much more beside in architecture, furniture, wallpapers, typography and landscape gardening. They found, too, that Danish architects were intensely interested in England, in the work of Lethaby and Voysey, the buildings of the early industrial revolution, and in our town planning and building research.

These early years of post-war enthusiasm are past. An exhibition of contemporary Danish architecture is thus welcome. It enables enthusiasts to contemplate with the critical eye of time and distance, and those who have travelled South or East to compare. Most important of all the untravelled can see the buildings of a country whose climate and people are very much like their own.

The Maintenance and Repair of Regency Painted Stucco Finishes*

By G. E. Bessey, M.Sc., F.R.I.C.

Summary. *A study has been made of painted stucco work in London dating from the early part of the 19th century. The widespread use of this type of external finish in that period, and its age, have made the maintenance and repair a current problem of some magnitude. After discussing the historical development of these finishes and the nature of the materials used, the results of some practical trials of repair methods are considered and recommendations are given for maintenance and repair work.*

Painted stucco external finishes are a prominent feature of buildings in London, dating from the early part and middle of the 19th century, and especially from the Regency period. In recent years, the natural processes of decay with age, combined with the effects of damage and neglect during the war years, have given rise to many problems in the maintenance and repair of these finishes. The Commissioners of Crown Lands are responsible for a considerable amount of property of Regency period with this type of finish, particularly around Regents Park and at Carlton House Terrace, and at their request the Building Research Station have co-operated with them during the past six years in investigating methods of repair or replacement of defective work. The results of this study are recorded here, because it is thought that the subject may be of general interest to architects, and also of use to those having similar problems of repair.

Information on the kinds of materials which were used in the original stuccos is almost essential before effective solutions to the repair problem can be formulated. A considerable amount of interesting information on the development of this class of finish and on the materials used was obtained from literature dealing with the period, contemporary literature and from the archives of the Commissioners of Crown Lands. Up to the end of the 18th century external stucco finishes were carried out in lime which, even if of the 'hydraulic' types, had little resistance to penetration by rain or to disruption by frost when wet; the durability of such finishes depended upon protection by regular treatment with lime washes, or upon protection from rain by eaves or other features in the design of the building.

In 1796 a cement described as 'a Cement or Terras to be Used in Aquatic or other Buildings and Stucco Work' was patented by James Parker (Patent No. 2120 of 1796). This was made by burning calcareous clay nodules found along the Essex coast, and was of the type of cement since known as 'Roman' or 'Natural' cement. It can be regarded as the forerunner of Portland cement, and had properties intermediate between those of a hydraulic lime such as Blue Lias Lime, and ordinary Portland cement. A full description of the development and use of this cement is to be found in a paper, *Parker's Roman Cement*, published a few years ago. *Atkinson's Cement*, which was specified for some repair work to stucco in 1854, was a similar type of cement made from argillaceous limestones in Yorkshire. It was stated by one authority at the time to be inferior to Parker's, but good enough in dry situations.

The use for stucco work of this type of cement, having relatively good hardening properties, was comparatively new when Nash began his work, and its availability made possible the development of the type of Regency architecture for which he was so largely responsible, using cheap brickwork with a stucco finish treated to imitate the more expensive Bath Stone facings which had hitherto been used for the same class of work. In his specification for Park Crescent (1812) and the Park Crescent Lodges (1819), 'Parker's Stucco Cement' was specified, and there is little doubt that the same type of cement was then in general use.

An interesting point of some importance in the history of the development of rendered finishes has been noted in examining deeds of some of the houses built during this period. While the outside wood and iron work was specified as '*painted* twice over with good and proper oil colours', the stucco work was '*coloured* and jointed in imitation of Bath Stone', the *repainting* of wood and stone and *recolouring* and rejointing of the stucco was required every fourth year during the term of the leases 'the colour of such stucco not to be varied or changed at any time during the term, but always to be in imitation of Bath Stone'. It is concluded that some form of colour wash was used. Not until about 1840 do documents dealing with maintenance of these buildings mention the use of oil paint on the stucco; the earlier washes were, it is supposed, found to deteriorate too quickly.

The 'Roman Cements' were gradually displaced in the latter part of the 19th century by Portland cement, which, as it improved in quality, led to stronger and harder renderings. Investigation and experience in recent years has shown that very hard and strong renderings are undesirable, and there is little doubt that the increasing incidence of faults and failures in external rendered finishes in the early part of the present century was largely due to this trend.

Shortly before the introduction of the Roman cements another type of material, now known as '*oil mastic*', was first used in stucco work. One of the earliest of these was 'Liardet's cement' (Patent No. 1040 of 1773), which was used in external work by the Adam brothers; it was sometimes known as 'Adam's cement' for that reason. It is believed that some of the Adam façades in Portland Place and the work by Thomas Leverton in Bedford Square are among the few remaining examples of the use of this oil mastic. 'Hamelin's cement' (Patent No. 4144 of 1817, 'Improvements in the making of a cement or composition for ornaments and statues and for making bricks'), and 'Christopher Dihl's cement' (Patent No. 3872 of 1815 and No. 4033 of 1816) were later improvements. Austin's 'Practical treatise on the preparation of . . . cements', published in 1862, states (p. 129) that:

'Dahl's (*sic*), for covering fronts of buildings, consists of linseed oil rendered dry by boiling with litharge and mixed with porcelain clay in fine powder and coloured with ground bricks or pottery. A little oil of turpentine added to thin this cement aids in its adhesion to brick, etc.'

The same author describes Hamelin's cement as consisting of 'fifty measures of siliceous sand, fifty of lime wash, and nine of litharge ground up with linseed oil'. In the application of these mastics the surface of the wall was first brushed over with linseed oil, and the mastic plastered on, straightened and floated smooth in one coat. They are said to have required first-class workmanship, but when properly applied proved very successful, though more costly than cement.

The use of Dehl's mastic (another variation of the spelling) was specified by Nash for 'covering outside walls and chimney stacks', and mouldings of the same material were specified for external ornamental work. Its use in his work is first found in the Regents Park Terraces (1821-4), but is confined there mainly to mouldings, ornaments and column flutings. At Carlton House Terrace (started 1827), however, a large part of the external stucco, as well as all the ornamental work, is carried out in this material. Some of the façades in the old Regent Street, the United Service Club, Pall Mall, and a number of other buildings were no doubt finished with oil mastic, but there are probably few examples left today. An oil mastic was still specified in 1854 for repair of 'cracks and settlements', and also for repair of statues, vases, etc. Since then, however, the use of this material in stucco work seems to have died out completely, probably as Portland cement on the one hand, and terra-cotta mouldings on the other developed and replaced it.

Problems of Repair of Painted Stucco. The problems of repair when dealing with painted stucco work differ in some respects from those with other types of rendered finish, and vary with the materials used in the old work, with its condition, and with the nature and extent of the repair work involved.

The points of major importance are the compatibility of the old and the new materials, the adhesion of the new stucco to the backing, and to any adjacent old

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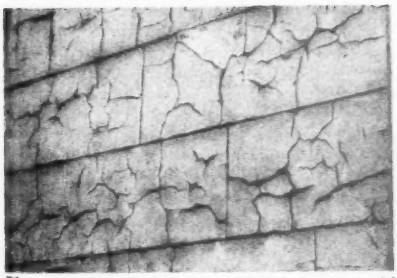

Fig. 1: Painted Roman cement stucco; old paint cracked, but stucco sound

stucco, the durability of the new material, the matching of the appearance of old and new work, the suitability of the new work for painting and the type of paint to use.

The traditional method of maintenance by simple repainting can be continued if the old work is free from cracks, the adhesion to the brick work is good, and the old paint is free from cracking or flaking. Minor defects, such as local damage or isolated small cracks can be made good before painting.

General cracking or hollowness of the stucco necessitates stripping back to the brickwork and renewal of the affected areas; if the proportion of unsound work is high it is better to remove the whole rather than to patch. The materials and methods for renewal of the rendering are discussed later.

The old paint coating, in work which has been repainted quadrennially for upwards of a hundred years may be $\frac{1}{8}$ in. or more thick. It is frequently found, particularly after a period of neglect, that these thick paint coats have cracked badly, and that the paint has lifted along the edges of the cracks in the manner illustrated in Fig. 1; the rendering beneath the paint may still be quite sound. With work in this condition a really satisfactory repair can only be made by complete removal of the old paint. It may sometimes be possible to do this, without spoiling the old rendering, by chipping or by abrading with a mechanical tool. Sometimes, however, it will be more simple to remove the old paint and stucco together, and re-render. When the extent and frequency of cracking of the paint is much less than shown in Fig. 1, one of the following more economical expedients may be worth consideration.

(*a*) The cracked and loose paint should be cut away to a square edge, a coat of oil paint or linseed oil applied, and the work brought forward with a filled oil paint or an oil mastic of the types discussed later. Fig. 2 shows an area treated in this way and left unpainted for two years to observe its behaviour; it showed no significant change in that time.

(*b*) The cracked and loose paint should be cut away and the edges of the sound work should be rubbed down to a feather edge before repainting. Neither of the above two methods can be expected to give a repair as good as complete stripping; further cracking or lifting of the old paint work will most probably occur.

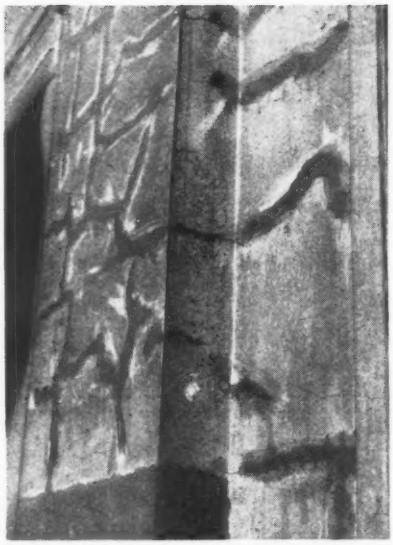

Fig. 2: Cracked paint on Roman cement stucco repaired with oil mastic. (Before rubbing down and repainting)

Repairing Roman Cement Stucco. It has commonly been assumed that Roman cement in painted stucco work should be repaired or replaced by similar material. While there is a sound basis for this view Roman cement is, nowadays, produced only on a small scale and not to any defined standard of quality. If therefore a rendering mix of comparable properties can be obtained from materials more generally available and of known quality, such as Portland cement and high-calcium lime, there are advantages in using these rather than Roman cement.

Roman cement is intermediate between lime and Portland cement both in chemical composition and in its general behaviour. It is slow setting and hardens to give a mortar of moderate strength. Similar properties are obtained with suitable mixtures of lime and Portland cement, and it therefore seems logical in old stucco repair work to use such mixtures which are now in general use for new external rendered finishes. A large number of trial areas, which have been under observation for the past five years or longer, were repaired with mixes of Portland cement, hydrated lime and sand in the proportions 1 : 1 : 5—6 or 1 : 2 : 8—9 by volume. They have all behaved well, being sufficiently hard and strong, and adhering well to the old brickwork and to any adjoining Roman cement stucco. Under the most severe exposure conditions which could be found in London there has been no deterioration of the surfaces with these mixes, even when left unpainted.

Fig. 3 (*a*) (*b*) and (*c*) show one set of trial panels in these mixes, before repair, after application and painting, and four years later. The darker areas at the ends were left unpainted, and the remainder divided into panels which were painted with various cement paints. In Fig. 3 (*c*) the

Fig. 3 (*a*): Before repair

Fig. 3 (*b*): After repair

Fig. 3 (*c*): After four years' exposure. Trial panels in an exposed position repaired with Portland cement-lime-sand mixes, with various painted finishes

effect of dirt accumulation upon the appearance of the cement painted finishes under these severe conditions can be observed.

Complete freedom from cracking can not, of course, be hoped for, with any type of material, in such repair work. Crazing is a defect which can not be avoided with certainty in smooth rendered finishes; it is less serious where the finish is to be painted, but should be avoided as far as possible. Use of a steel float, overworking the surface, and use of a mix which is too rich or sand which is too fine, are probably the main causes of crazing. There was no significant crazing on any of the trial panels, which were done under close control.

The conclusions drawn from these trials are that the 1 : 2 : 8—9 cement-lime-sand mix can be recommended generally for such work in London, except perhaps in positions of severe exposure, where the 1 : 1 : 5—6 mix might be safer. For mouldings and other ornamental work where a fatty mix and rather greater ultimate strength is required, the proportion of sand may be reduced to give a 1 : 1 : 4—5 mix, the exact proportion depending upon the sand used.

Roman cement may, of course, be used if readily available as alternative to the above mixes, but it has no apparent advantage; a mix of one part Roman cement to 2–2½ parts of sand is suitable. A further alternative is to use high alumina cement with ground chalk or whiting in place of lime in a mix of one part cement, 1–1½ parts chalk and 5–6 parts sand; lime

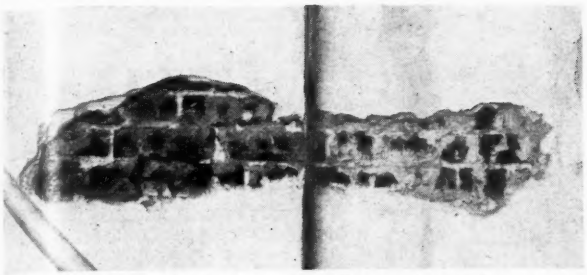

Fig. 4: Trial panel with 1 : 1 : 6 cement-lime-sand rendering, cement painted, replacing oil mastic, after five years' exposure

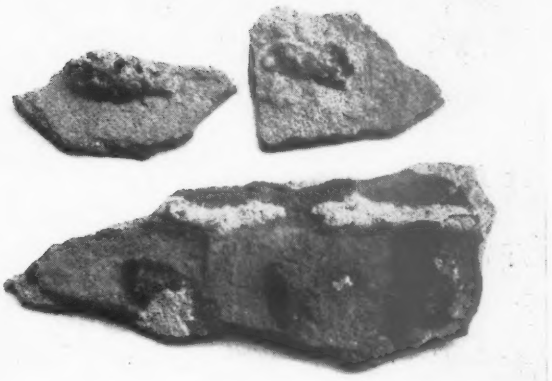

Fig. 5 (right): Part of rendering cut from trial panel, Fig. 4, showing value of deep hacking in assisting adhesion

must not be mixed with this type of cement. High alumina cement renderings have the advantage in repair work that they can be painted with oil paints at a fairly early age without the use of special primers. It is important, however, to follow the manufacturers' instructions carefully with this type of cement: in particular, it should not be used in very hot weather, the work should be kept damp for 24 hours after application, and the surface should be washed down not less than 24 hours before painting to remove loose powder.

The sand should be as coarse as is possible, consistent with ease of application, and matching up the finished texture to existing work. The sands used in the trials referred to above complied with B.S. 1199—1944 in grading, and were satisfactory; sands for this type of work should be required to comply with that specification.

The colour of finishes made with the above mixes will not match that of Roman cement, but if the work is to be painted this is of no importance: if a colour match is required an appropriately coloured Portland cement may be adopted or pigments may be added to the mix.

In carrying out repairs to stucco the defective part should be cut out clean to the brickwork, and preferably as a rectangular area. The edges of the old stucco around the patch should be cut square, or preferably slightly undercut to avoid any feather-edged junction of old and new work. The exposed surface should be well wire-brushed and washed down, preferably with a hose, to remove any dust or loose material. A spatterdash coat of 1 part Portland cement to 2 parts of sand, thrown on as a slurry, $\frac{1}{8}$ in. to $\frac{1}{4}$ in. thick, may be applied with advantage where the brickwork is of a type likely to give poor adhesion, but it is not essential generally (see, however, Repairing oil mastic stucco). The spatterdash coat should be left rough, as thrown, and allowed to harden before proceeding with the rendering coats. Two rendered coats should be applied, whether or not a spatterdash has been used.

Repairing Oil Mastic Stucco. The face of brickwork which has been coated with oil mastic is always contaminated with oil, which makes it somewhat water-repellent. As a result, it has been found very difficult to make new renderings on such a background adhere firmly. Trials with various techniques of preparation and application have been carried out and the areas treated have been kept under observation up to five years and portions removed to examine the degree of adhesion. Fig. 4 shows one of the trial panels, and Fig. 5 a portion of rendering removed from this, with brick adhering to it only at the base of the holes hacked in the brickwork. This panel gave the most successful results of those tried. The treatment consists of thorough cleaning, hacking each brick to give at least two holes $\frac{3}{4}$ in. deep, and applying a spatterdash coat consisting of a slurry of 1 part Portland cement to 2 parts sand as previously described. It is not possible to secure overall adhesion, but the points of adhesion are sufficiently close to give an effective bond and effective restraint against shrinkage stresses. The hacking is more quickly done than deep raking of old joints and, particularly if mechanical tools are used, is not unduly costly.

Where only portions of oil-mastic stucco have to be replaced with a cement-lime-sand rendering mix, the edges of the old work must first be cut square, or slightly undercut, as in repairing Roman cement stucco, and the new work finished flush. There can, however, be no bond between the old and the new work, and fine shrinkage cracks will most probably appear at the junction of the two. The new work should, therefore, be allowed to dry thoroughly, and an oil mastic thinned with linseed oil or a filled oil paint be worked into any cracks and allowed to harden before painting the whole.

If only small cracks or small patches have to be cut out and made good, in work which is otherwise sound, the use of oil mastics instead of cement mixes for the actual stucco repair is worth considering, particularly as the mastic can be brought forward flush with the existing surface of the adjacent old paint work. Trials have given useful results with proprietary drying-type mastics, and also with a composition consisting of 50 parts of sand, 50 parts of whiting, and 9 parts of litharge, thoroughly mixed with linseed oil to a stiff paste immediately before use.

The brickwork should be primed with linseed oil, and this should be allowed to dry before applying the mastic, which is pressed into position and finished with the trowel or float.

Painting. The general principles and recommended methods for painting renderings can be found in the draft B.S. Codes of Practice for Painting of Buildings. As with all newly-applied cement or plaster work, certain special precautions are, of course, necessary in painting. The only point peculiar to repair work of the type discussed in the present paper is that painting should be delayed as long as possible so that the fine shrinkage cracks which are likely to form at the boundary of new and old work can be stopped before painting.

Where a whole façade has been rendered anew, either oil paints, water-paints (exterior type), or cement paints may be used, but for patched work it will be necessary to use an oil paint.

Many of the recommendations given in the present paper are included, with recommendations on repairs to stucco and rendering in general, in Building Research, Repair of Damaged Buildings. Note No. 4, which is available on request from the Building Research Station.

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Review of Construction and Materials

This section gives technical and general information. The following bodies deal with specialized branches of research and will willingly answer inquiries.
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The Director, The Scottish Building Centre, 425-7 Sauchiehall Street, Glasgow, C.2.
Telephone: Douglas 0372.

A lighting demonstration room. The fact that we still use the word 'candle' in some of our measurements of light intensity shows how the old ways linger in our memories and in our terminology, although the scientific study of illumination has now progressed so far that it is possible to obtain lighting fittings suitable for almost any desired results; the difficulty is to choose the right one from a showroom, where the conditions are seldom suitable for proper appreciation of the effect. Messrs. Holophane Ltd. have got over this difficulty by setting up a demonstration room, shown in the accompanying illustration, where various fittings for specific purposes have been installed, arranged so that alternative type systems may be switched on or off, and their distribution characteristics and suitability for different interiors considered.

Messrs. Holophane have been studying illumination for some fifty years, and especially the use of prismatic glass, by which rays of light can be refracted, reflected, or diffused, thus directing the rays from the light source in the direction required. An interesting feature of the demonstration room is the series of cabinets ranged along one wall, in which the properties of glass prisms are shown by means of special apparatus which direct a pencil of light on to various kinds and arrangements of prisms, the resulting path of light being thrown on to the side wall of the cabinet, or the shelf, as the case may be. At the top of each cabinet a Holophane fitting is fixed which shows the commercial application of the optical principle displayed by the apparatus beneath. We all know that a ray of light passing from one medium into a denser medium is bent towards the normal, and away from it on emerging again into a less dense medium, and we also know that in the case of reflectors the angle of incidence is equal to the angle of reflection, but it is instructive to see these laws demonstrated in the cabinets. The fittings in the demonstration room include industrial reflectors, vapour-proof, dust-proof, and certified flame-proof units, floodlighting and street-lighting equipment, commercial pendants, and fluorescent systems. Surface and in-built fittings are mounted in a way that allows their respective merits to be assessed.

The demonstration room is at the company's offices in Elverton Street, Vincent Square, London, S.W.1, and Messrs. Holophane will with pleasure conduct architects round it.

Random definitions

Candle power. The measure of the luminous intensity of a light source in a definite direction, based on the standard candle fixed by international agreement.

Lumen. The unit of light flux. The total light flux emitted from a uniform light source of one candle power in all directions is 4 π lumens. (4 π = 12.57.)

Footcandle. The unit of illumination value. One lumen uniformly distributed over an area of 1 square foot provides an illumination of 1 footcandle.

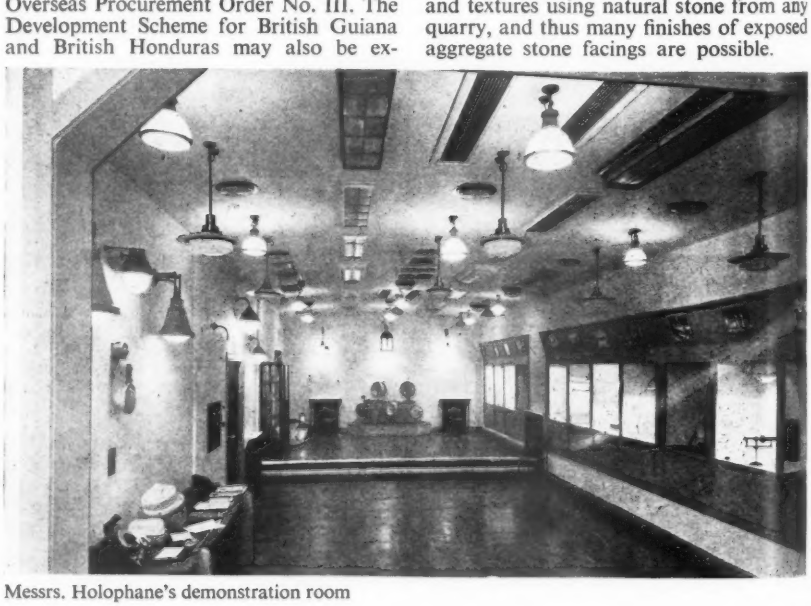
Lambert. The brightness of a perfectly diffusing surface emitting 1 lumen per square centimetre.

Timber Development Association. The Association have recently published a little booklet under the title *Timbers of South America*, which describes many timbers little known in this country at present, but which may come on the market in consequence of the Hardwood Overseas Procurement Order No. III. The Development Scheme for British Guiana and British Honduras may also be expected to bring new woods into use here.

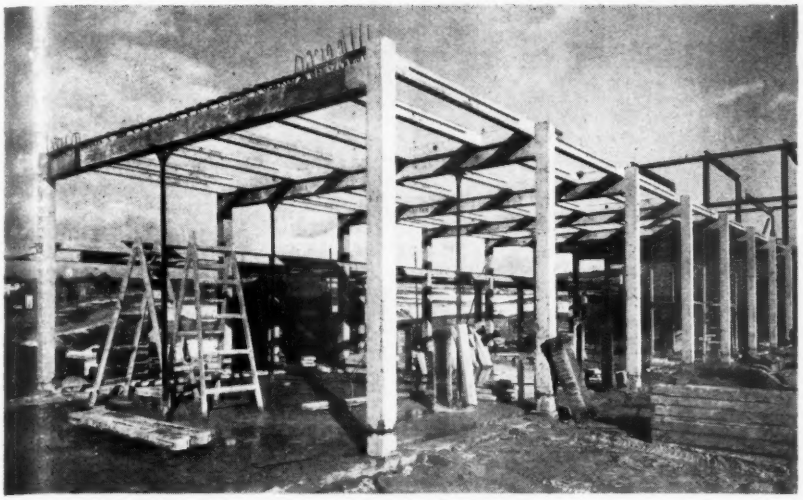
The T.D.A. booklet includes 87 varieties of hardwoods and 6 of softwoods, and information is given on their working qualities and uses, as well as general descriptions. In addition to the name generally used, other names of each wood are given, and as most woods have several variants the need for a booklet such as this one is apparent.

The Orlit System of Construction. To most architects 'Orlit' will no doubt suggest war-time hutting, or the Orlit house, which was one of the types approved by the Ministry of Works towards the end of the last war, but although the Orlit house was an example of the Orlit construction, the company emphasize that their system is one of precast concrete construction which can be used to satisfy almost any planning and elevation the architect requires for houses, flats, schools, offices, and so on, with special advantages in cost, speed of erection and the minimum use of timber and steel. The benefits of standardization are obtained not by offering standardized buildings, but by standardized sections of component units of a wide range of sizes. It will thus be seen that an architect can obtain these precast concrete units to suit his requirements very much as he can get steel frame members.

The structural system is based on a precast concrete monolithically connected load-bearing frame, which is designed to carry all floor and roof loads. Precast floor and roof members are also provided. With this framing any form of exterior walling can be used, such as brick, stone, etc., or alternatively an Orlit precast cavity walling, which consists of an inner skin of 2 in. thick foamed slag slabs for plastering, or 2 in. thick dense concrete slabs for flush pointing and distempering. The outer skin is of 2 in. precast concrete slabs with an attractive facing in a wide variety of colours and textures using natural stone from any quarry, and thus many finishes of exposed aggregate stone facings are possible.



Messrs. Holophane's demonstration room



The Orlit system, general view showing the system of construction

The sections of columns, beams and other framing members depend on the number of storeys, spans, floor loadings, etc., required, but the same principle of connections between members is maintained, and is shown in the accompanying illustrations. Precast concrete stub columns are fixed accurately in the foundation concrete, and to these are bolted the main frame columns which are in storey-height lengths with steel plates at the ends, holed at each corner for bolt connectors to the stub columns and to subsequent columns for the upper storeys. The fixing of the stub columns is a simple operation, as is the vertical connection between columns. The precast main beams are then connected to the column arms by a short in-situ concrete joint, and when the secondary beams have been placed in position, separated by precast permanent concrete shuttering, the upper part of the main beam is cast in-situ. Precast floor or roof slabs are seated on the secondary beams. For simplicity, the detail illustration does not show the steel reinforcement connections between the precast and in-situ portions.

The above description gives only an outline of the system, which is very flexible, and so can meet requirements varying from simple single-storey buildings of spans from 8 ft. to 40 ft. or more, to multi-storey buildings of almost any height, with a range of spans to suit normal requirements and also double-storey assembly halls of large spans. For industrial or agricultural buildings, north-light and pitched-roof trusses in precast concrete are also available in a variety of spans heights and bay centres.

The manufacture of the precast concrete units is throughout done in steel moulds to ensure accuracy of castings, and to ensure correct placing of the steel reinforcement special precautions are taken which, together with the advantages of close supervision and, where possible, steam curing, permit a very high quality of concrete to be produced, enabling slimmer members to be used than it would be safe to employ in in-situ concrete work.

In the manufacture of wall facing blocks, Messrs. Orlit use a factory method which is probably unique in precast work, namely, the conveyor belt system, which lends itself to speedy, accurate and economical manufacture. The various operations of pouring the dense concrete, vibrating,

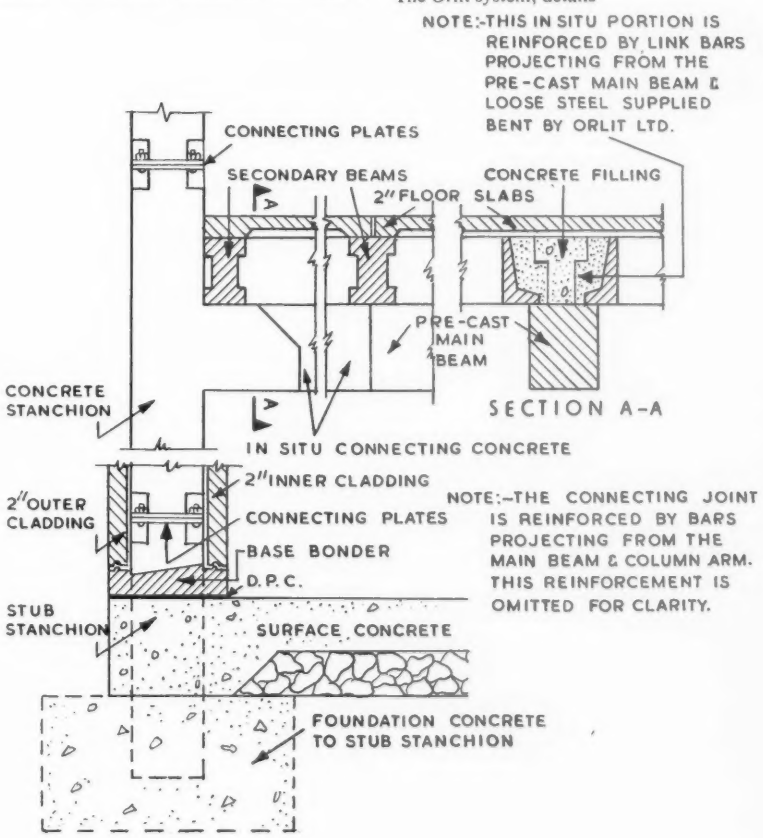
The Orlit conveyor belt

applying stone facing whilst the dense concrete backing is still wet, then steam curing and finally scraping the surface facing to a particular texture, ensure a smooth and rapid flow of slabs manufactured and cured in the remarkable time of four hours.

Messrs. Orlit, whose London address is 18 Buckingham Gate, S.W.1, are always prepared to conduct architects over their works at Colnbrook, near Slough.

Correction. It is regretted that in the January issue of the JOURNAL the address of the Merchant Adventurers, Ltd., was given as 48 Portland Road, W.11. The number should have been 43.

The Orlit system; details


NOTE:-THIS IN SITU PORTION IS REINFORCED BY LINK BARS PROJECTING FROM THE PRE-CAST MAIN BEAM & LOOSE STEEL SUPPLIED BENT BY ORLIT LTD.
CONNECTING PLATES
SECONDARY BEAMS
2" FLOOR SLABS
CONCRETE FILLING
PRE-CAST MAIN BEAM
CONCRETE STANCHION
SECTION A-A
IN SITU CONNECTING CONCRETE
2" INNER CLADDING
2" OUTER CLADDING
CONNECTING PLATES
BASE BONDER
D.P.C.
NOTE:-THE CONNECTING JOINT IS REINFORCED BY BARS PROJECTING FROM THE MAIN BEAM & COLUMN ARM. THIS REINFORCEMENT IS OMITTED FOR CLARITY.
STUB STANCHION
SURFACE CONCRETE
FOUNDATION CONCRETE TO STUB STANCHION

Correspondence

SUPPLY AND DEMAND FOR ARCHITECTS

Sir,—The Report on the supply and demand for architects published in the December issue of the R.I.B.A. JOURNAL prompts the reflection that the existing system of architectural education is out of tune with present-day conditions. The training of students with the sole intention of producing qualified 'architects' appears unrealistic today, when possibly 1 in 10 of those leaving the schools will in fact become fully responsible architects and the remainder are destined to remain architectural draughtsmen or 'assistants'.

In the organization of the profession there is surely room for a further class, intermediate between students and architects, of qualified architectural draughtsmen—the non-commissioned officers of the profession—highly competent in architectural office work yet without the responsibilities and higher aspirations of the qualified architect.

School training for such men would rightly place emphasis on draughtsmanship, and should include proper time to teach survey, specification writing, a knowledge of procedure under town planning, building licensing, war damage and development—to mention but some of the forms of control which occupy so much time today—as well as the rudiments of office routine—records, filing, sources of information. All these are subjects about which the average student today knows little or nothing when leaving school. For the type of student who aims at full qualification as an architect emphasis on design is axiomatic, but his syllabus might well be adjusted to reduce the time spent on draughtsmanship, for the present insistence on this subject excludes time for other essentials.

Recognition of the qualification 'architectural draughtsman' would satisfy many students who at present aim at qualification as architects, but are temperamentally, artistically and financially unsuited to such membership. It would be a realistic appreciation of the position that in fact does exist in the profession today.

The questionnaire issued by the R.I.B.A. Committee on the present and future of private architectural practice posed some very relevant questions on this subject; it will be interesting to read the findings of Sir Percy Thomas's Committee.—Yours faithfully,

EDWARD JAMILLY [A]

SECOND THOUGHTS ON PLANNING

Sir,—May I be allowed to comment upon the nature and contents of Mr. Brett's paper published in the December JOURNAL. I feel that the whole subject-matter and the conclusions reached raise such important questions concerning the future attitude to planning of the architectural profession that perhaps you will permit further commentary and discussion through your columns.

Mr. Brett recommends the profession almost entirely to turn its back on architectural control after members of the R.I.B.A. have supported for years indignant protests against architectural horrors. This 'right about turn' attitude can only be justified if there are real grounds to fear something worse from control.

The paper, I submit, does not reveal any such evidence except of control getting into unqualified hands. That is a matter for vigilance on the part of the Institute and not for retraction. Control by the unqualified should be countered by the Institute actively encouraging members to extend their activities to the Town Planning profession. Mr. Brett's paper, I feel bound to say, may well discourage the younger architects at least from doing so. There is a great shortage of architect planners as it is, without aggravating the position.

As one who is concerned with planning, I am greatly perturbed, more from the growing lack of interest and support for planning by the younger members of the profession than by this 'mysterious verbiage' to which Mr. Brett refers. Moreover, it is because of this lack of support that the fear of control of architecture getting into non-architect hands becomes real.

He complains of the 'changing emphasis' of social planning as though it were wrong to think in terms of neighbourhood units instead of the suburbia of the inter-war period! Social planning has not so much changed its emphasis as developed an understanding of social trends from the days of the 19th century social reformers. It certainly repudiates the 'housing dumps' of the inter-war period (that is no mysterious verbiage). If one is opposed to the 'housing dumps' then why disparage the label 'neighbourhood unit' when it represents enlightened thought and is the very antithesis of the 'housing dump'?

There has never been to my knowledge any suggestion of planning a society, but certainly to provide for natural needs, even if they are gregarious, by ensuring, through the medium of the development plan, adequate space instead of stifling a community for want of forethought. Are shacks in the back garden to be encouraged as symbols of inadequately studied needs? Has Mr. Brett forgotten the aims of the Council for Social Service and the statutory obligation arising from past negligence now placed upon Local Authorities to provide for community centre buildings and recreation spaces?

I think Mr. Brett is creating an unfortunate and incorrect impression in overstressing, by spotlighting, the few (if they exist) who may have succumbed to this strange verbiage 'Friendship Formation Factor' from America and who may have become extremist in their researches.

To desert the ship for these reasons (and I am afraid that is what he implies) on its maiden voyage is surely not very sensible.

Aesthetic control is essential just as town planning can only be practised three dimensionally because of the need to secure a shapely and orderly environment which includes new building work as well as the preservation of the best of the old. How many times have members expressed the need for three dimensional planning? I am sure that in this demand, there was never meant to be rigidity of control of the external appearance of buildings resulting in uniformity, but I am equally sure that the incongruity of Selfridge's was not to be tolerated in some lenient form of control. Why should the ugly use of the standard metal window be permitted when it spoils the character of the Georgian façade?

To exclude villages and main shopping streets from control is to pursue the least line of resistance where architectural control is concerned. While some would rightly quarrel, for example, with the kind of influence of certain estate offices in London and elsewhere, at least they prevent eyesores and there is always the chance of broadening their conception. A famous Cotswold village, under the watchful eye of an architect who might well have permitted a greater freedom of architectural design and use of materials, was certainly saved from vandalism by architectural control. I regard the pioneer efforts at architectural control as showing admittedly room for improvement, but not as failures of a principle to be stamped out because there has been a conservative bias against progress in architectural design.

In this case for æsthetic control, therefore, no true judgment can be formed merely by citing a few pioneering examples of architectural control from which to draw unfavourable conclusions; nor to assume that present-day architects can not learn from the results of their predecessors' efforts and, therefore, believe in the inevitability of a 'vast blanket of æsthetic control'.

If the architect planner (and he should be studio trained) uses his legal status under the Act in a co-operative spirit and not in any dictatorial manner or if necessary is allowed to call to his aid a consulting panel of architects, then there can be nothing to fear.

Yours faithfully,

DEREK W. PLUMSTEAD [A]

R.I.B.A. DISTINCTION IN TOWN PLANNING

As will be seen in Notes from the Minutes of the Council on page 161, *the Council has conferred on Mr. Graham Dawbarn, C.B.E., M.A. [F], the R.I.B.A. Distinction in Town Planning. Mr. Dawbarn has written to the Editor of the* JOURNAL:

Sir,—I greatly value the honour of Distinction in Town Planning granted to me by the Royal Institute. In connection with the announcement contained in this copy of the JOURNAL I would, however, like to make the point that all work of this nature must be the result of collective effort; and I would particularly like to record my debt to my late partner, Air-Commodore Sir Nigel Norman, Bt., C.B.E., M.A., F.R.Ae.S., with whom I worked in the closest co-operation from 1933 until he was called to command his Squadron in September 1939. I am, yours faithfully,

GRAHAM DAWBARN [F]

The Work of an Allied Society

By A. Leonard Roberts [*F*]

Honorary Secretary, R.I.B.A.

Read before the Canterbury Chapter of the South Eastern Society of Architects 10 January 1950. Mr. Harold Anderson, F.S.A. [*F*] in the Chair

Mediterranean fishing-boats from a drawing by E. B. Musman [*F*]

MY SUBJECT is announced on your notices as 'The Work of an Allied Society', but it might be better described as 'The Meaning of Alliance with the R.I.B.A. and all that it Implies'. The story starts in the Institute Bye-laws, which are based upon the Institute's original Charter and following Supplemental Charters, in which Section XII is headed 'Allied Societies'. This section contains six Rules, numbered 70-75 inclusive. It is necessary to know what these Rules lay down to get a clear idea of the foundation upon which an Allied Society can erect its own machinery within a structure provided by our Institute.

Rule 70 tells us that any Architectural Society whose professional members are British subjects may be, at the discretion of the Council, admitted to alliance subject to regulations, limitations and restrictions prescribed by resolution of the Royal Institute. Applications for alliance have, of course, to be addressed to the Secretary, R.I.B.A. At the present time there are 31 Allied Societies in the British Isles with 54 Branches, and 9 Allied Societies in the Dominions with 26 Branches, giving totals of 40 Allied Societies and 80 Branches or Chapters.

Rule 71 requires the constitutional Rules or Bye-laws of Allied Societies to be approved by the Institute, and no alterations may be made in such approved Rules or Bye-laws without the approval of the R.I.B.A. As Honorary Secretary, R.I.B.A., it falls to my lot, for the time being, to examine and report to the R.I.B.A. Executive Committee and the Council upon all proposed Rules, Bye-laws or amendments thereto. The ways in which some Societies submit proposals leave much to be desired to save unnecessary correspondence, loss of time and disappointment. It is desirable that a copy of the current Rules or Bye-laws should always be sent with proposed amendments, and they should be sent in duplicate, so that one copy may be retained and the other returned with the approval of the Council, or with such observations as they may wish to make for further consideration by an Allied Society. When Rules, Bye-laws or amendments have been approved by the Institute and are put into print a copy should be sent to the R.I.B.A. to keep their records up to date and for the purpose of reference.

Rule 72 absolves the R.I.B.A. from any responsibility, or other liability incurred by any Allied Society. Rule 73 permits the R.I.B.A. or an Allied Society, to withdraw from alliance by giving three months' notice.

Rule 74 is very important, because it fixes the limit of the R.I.B.A. contribution to the funds of an Allied Society in respect of R.I.B.A. members and Students who are also members of an Allied Society. It is really a rebate on such members' annual subscriptions paid to the Institute, which may not exceed one-third of such amounts. The reason why such rebates are paid to Allied Societies is to assist them in providing R.I.B.A. members with some of the facilities which they might enjoy at the Institute if they were practising in or near London, and so had the opportunity of using the Institute Headquarters in Portland Place. Such facilities include the use of a members' room, the use of a library, attending lectures on various architectural subjects, viewing exhibitions and attending social functions, etc.

Finally, Rule 75 deals with the annual appointment of an *Allied Societies' Conference*, composed of one member to represent each Branch or Chapter of each Allied Society, plus one member to represent each Society. In cases of Allied Societies having no Branches or Chapters, they are allowed one additional representative if their membership is more than 74 members of the R.I.B.A. All such members are nominated by the individual Societies, Branches or Chapters. The Secretary, R.I.B.A., who is also the Secretary of the Conference, requires to be informed of their names and addresses from year to year. This session, for the first time, a Society, Branch or Chapter may appoint a deputy to their nominated member, so that there will be a chance for a Society, Branch or Chapter to be represented at Conference Meetings in the event of a nominated representative being unable to attend, but the Secretary, R.I.B.A., must be notified of the deputy's name and address at the same time that information is sent about the nominated representative, otherwise it will not be possible for his travelling expenses to be paid.

The Conference appoints a Chairman, two Vice-Chairmen and an Hon. Secretary. Although the Chairman and Vice-Chairmen are elected annually, it is customary for them to hold office for a period of two years, as in the case of the President, R.I.B.A. When the change is made it is usual for the retiring Chairman to become the Senior Vice-Chairman, and the Junior Vice-Chairman goes on to occupy the Chair, but there is no recorded decision that this arrangement should always be followed; however, it usually is, and it has much to recommend it from the point of view of continuity of ideas in the work of the Conference. The Secretary, R.I.B.A., issued in November 1948 a most informative circular for the guidance of members of the Conference, and the most important part of it is based upon the following extract from the report of the Constitutional Committee which is referred to in the circular as having been set up in 1935: 'The function of the Conference is to discuss matters brought before it by its members or by the Annual Conference of Hon. Secretaries of Allied Societies such matters being limited to those concerning the Allied Societies. Arising out of these discussions, the Conference may ask for the ruling and guidance of the R.I.B.A. Council and may make representations to the Council. The R.I.B.A. Council may refer any matter to

the Conference for its opinion. Any suggestions involving an alteration in policy either for the Allied Societies or the R.I.B.A. must be submitted to the Council. The powers of the Conference are not executive and are limited to the discussion of the matters at its meetings. It can not appoint committees, neither can it involve the R.I.B.A. in any work or financial liability other than allowances and expenses to members attending the Conference.' The Conference came into existence about the year 1919, but it did not become a real piece of R.I.B.A. machinery before 1925, so we may now say it has had 25 years of practical experience.

While I was President of the Hampshire and Isle of Wight Architectural Association for the Sessions 1937-39 I represented that Association on the Conference. For four years from 1939-43—an unusually long time owing to the War—I had the honour of being its Junior Vice-Chairman. After that I was elected to the Chair in 1943 and to the Senior Vice-Chairmanship in 1946, from which I retired in 1948. It is, I expect, known to all of you that the Chairman of the Conference is also one of the Vice-Presidents, R.I.B.A., during his Chairmanship. As the chief representative of the Allied Societies the Chairman of the Conference is very much in touch with the inner working of the Institute and so able to exercise his influence on behalf of Allied Societies when matters are under discussion, and particularly so by the Executive Committee, of which he is a member by virtue of his chairmanship of the Conference.

During my term of office as Chairman of the Conference I saw the necessity for the Conference to have a more direct contact with the Council than had hitherto been the case through the twenty-four representatives elected by Allied Societies to serve on the Council, and I was instrumental in persuading the Conference and the Council to hold one joint meeting annually, so that matters concerning policy, which were precluded from the agenda of ordinary Conference meetings, might be discussed with the Chairmen of the Committees concerned present to answer questions raised in the discussion. Although this joint meeting has no executive power, it is a means of obtaining a wider expression of opinion for the guidance of the Council than the former arrangement provided. This arrangement is now well established, and I believe that the results obtained have already proved its helpfulness to all concerned.

The annual conference of Honorary Secretaries of Allied Societies was set up for the purpose of discussing items of administration which present difficulties in the work of the Societies, and I have first-hand knowledge of valuable work which it has done. This Conference has no executive powers, but it can forward reports to the Allied Societies for their consideration and also to the Allied Societies' Conference.

Having explained the machinery which has been set up—and I hope you will agree that it is sufficient to meet all reasonable requirements—I will proceed to explain how it works when set in motion by the Council R.I.B.A., or by any Allied Society, when all the working parts are kept in order, or how it breaks down when they are not.

In the first place, the Council R.I.B.A. expects Allied Societies to spend their rebate in respect of their R.I.B.A. members wisely in their interests. Annual reports of Allied Societies might with advantage make reference to what is done in this respect, and then a copy of the report should be sent to the Institute for their information. I am sure this would be appreciated and help to maintain confidence in the alertness of Allied Societies to their responsibility in this respect.

Secondly, the Council of the Institute looks to Allied Societies for information and advice on a number of important points, and it is essential that replies to such enquiries should be sent within one month, if it is not possible to send them before that, otherwise when the items come up at monthly meetings at the Institute the required information is not available, and then the Committee concerned either has to postpone consideration, or come to a decision without the information it wished to have for their guidance. As examples of the points I refer to it will suffice, I think, if I mention two only:

Point 1. When the Institute receives applications for their Licentiateship they rely upon the Allied Society interested in the application to tell them, in confidence, about the local standing and integrity of the candidate. The standard of attainment for Licentiateship must, of course, be decided by the expert committee in London, since they have to deal with applications from every part of the country, but the question of the individual's local reputation and so forth is one on which the Allied Societies can often give valuable information, or make suitable enquiries.

Point 2. A few months ago a special committee of the Institute, which was presided over by Sir Percy Thomas, sent out a questionnaire to provide the information required for their consideration. The decision to make an investigation into the position of architects in private practice, which was referred to this committee, was taken by the Council very largely at the instigation of certain Allied Societies, but, most unfortunately, some of the Allied Societies took no trouble whatever to obtain the information which would have been of value to the committee and which would have been within their province to obtain. The report of this committee has therefore been delayed.

I can only make brief reference to the important work of Public Relations Committees, but the R.I.B.A. expects all Allied Societies to have such a committee keeping a keen watch upon matters of local interest to its members in extension of what the R.I.B.A. Public Relations Committee does in the interest of the profession as a whole. The R.I.B.A. Committee and the Allied Societies' Committee should work in close contact in this connection, but at present they have not generally reached this stage.

Now let us consider how the Allied Societies can set the machine in motion and link it with the efforts of their local machinery dealing primarily with purely local problems. An Allied Society may desire to compare notes with other Societies, and this may be done at ordinary Allied Societies' Conference Meetings by sending forward items for the agenda, but questions involving the consideration of policy affecting the profession as a whole, which are sure to arise, must be referred for discussion to the Annual Joint Conference Meeting with the Council through the appropriate channels. Unfortunately, Allied Societies have been slack in bringing matters forward in these ways.

Experience in practice gives rise to a lot of questions upon which members will need guidance from their Association, or further information from the Institute, but I suggest that a systematic reading of the R.I.B.A. JOURNAL which members receive free of cost—and which is now quite the best of the architectural journals—should provide a fruitful source of subjects for discussion both locally and at the Institute. To encourage this I should like to suggest that every Allied Society, every Branch and every Chapter should hold a quarterly General Meeting for the express purpose of discussing the contents of the monthly JOURNALS from cover to cover, including the advertisements, and as a result causing items to be forwarded for further consideration by their Councils or by one or other of the Allied Societies' Conferences when the circumstances seem to warrant such action. I venture to think that this suggestion has a special practical value at the present moment because the R.I.B.A. Council has recently created a system for giving members, through the JOURNAL more information about schemes or matters of importance which are under discussion by the Council and Committees. The scheme is not yet in being, but the necessary preliminaries are being organized.

If our Institute JOURNAL is ever to return to an issue at fortnightly intervals, as it is indeed contemplated if we can afford the greatly increased cost of production, I can assure you that if Allied Societies take steps now to make more use of the JOURNAL on the lines I have suggested it will do much to influence the Council of our Institute when they have to come to a decision upon this important project.

In conclusion, I must mention a few complaints which come from both sides of an alliance. It is, perhaps, a criticism of some Allied Societies, but by no means all of them, that while they are constantly asking the R.I.B.A. to take certain action, when they are asked to supply information which would enable the R.I.B.A. to take this action effectively, such information is not forthcoming, or is not forthcoming quickly enough. Another important complaint arising from the Institute is the delay

which often ensues in obtaining replies to questions on various subjects referred to Allied Societies. It is realized that a vast spate of papers emanates from the R.I.B.A. to the Allied Societies' Chapters and Branches, and that in many cases honorary officers who have their practices, or other work to carry out, have the responsibility of coping with this mass of papers. Nevertheless, few of these documents are sent out without good reason, and it is really up to Allied Societies to be businesslike in dealing with them promptly. As an Honorary Secretary of an Allied Society for twelve years, I have first-hand knowledge of the difficulties which Honorary Secretaries often have to contend with in dealing with correspondence, but I made it my job to overcome them by setting up an organization which could show a keen sense of business ability, and my wife played an important part in it until I was able to persuade my Council to appoint a well-qualified paid secretary to take over the work which my wife had done. In this way a society with under 100 members, which was practically moribund, was raised to double that membership and secured a high place among Allied Societies in the esteem of the Institute. The fact that two of the H. and I.W.A.A. Presidents were chosen to become Chairmen of the Allied Societies' Conference within a space of eight years is, I think, a unique proof of appreciation by Allied Societies of the work done by this particular Association.

The question of all Allied Societies having paid secretaries has been discussed at the Institute in the past, but without its being possible to reach a favourable decision to adopt this course. Nevertheless, I personally feel that it would be the right course to overcome the general difficulty of dealing with correspondence as it should be dealt with, in a strictly businesslike way. Architects should not shut their eyes to the fact that in the view of the general public and of local government bodies in particular architects as a whole are not looked upon as a body of men with a keen sense of business acumen, and this outlook seriously militates against the status of our profession. It would, therefore, in my opinion be a sound move to put our Allied Societies' houses in order by planning to bring all of them up to a high standard of business efficiency as a model for others to follow.

From what I have said I hope you have gathered two main facts, namely that while alliance with the R.I.B.A. provides Allied Societies with funds to be spent for the individual benefit of R.I.B.A. members, the Conference machinery deals with matters affecting the members of an Allied Society as a whole and as a part only of the machinery of our great profession which has been set up by and is in the charge of our Institute.

Practice Notes

Edited by Charles Woodward [*A*]

MINISTRY OF HEALTH. Circular 5/50, dated 12 January 1950, refers to the reduction in capital expenditure and buildings operations. The Government have decided to secure a reduction of 20 per cent in the total value of licences for all work to existing private dwellings (i.e. maintenance and repairs, war damage repairs, conversions, adaptations, extensions, reconditioning and improvements) as from 1 January 1950. The officers appointed for the purpose by local authorities should ensure that the total value of all such licences issued by them in each quarter of 1950 does not exceed one-fifth of the total value of all licences for such work issued during 1949; these arrangements supersede any licensing ceilings which have hitherto been in force or which may in some areas already have been notified for 1950. Also, housing authorities should review their expenditure on the repair and maintenance of their own house property with the object of keeping this to the lowest practicable level, e.g. by spreading the work over a longer period.

Work required under a Statutory Notice should continue to be licensed with as little delay as possible and such work should be regarded as a first charge against the available licensing ceilings; in considering other applications general discretion should be exercised having regard to the nature of the work. Wherever reasonably practicable preference should be given to work providing additional accommodation, to work of reconditioning, and to work requiring little or no softwood timber.

As has been stated by the Prime Minister: 'Private individuals, public and private corporations and local authorities must all exercise restraint and economise wherever possible'.

Circular L.R.L. 1/50, dated 16 January 1950, refers to Circular 100/49, dated 11 November 1949 which emphasized the need for economy in the use of softwood. It would seem that the information contained in this and in other Circulars relating to economy in the use of timber in connection with housing projects has not in all cases been passed on to architects in private practice who may be employed by local authorities in the preparation of schemes. In designing the buildings and preparing the specification and bills of quantities care should be taken to see that every possible economy in the use of softwood is affected. The maximum entitlement of 1.6 standards per 1,000 sq. ft. will only be permitted where a good case can be made out and that normally a reduction in this amount will be expected by observing the recommendations in the appendices to the Circular and the Timber Economy Memorandum issued by the Ministry of Works.

A schedule accompanying this Circular sets out the maximum quantities of softwood which may be permitted for flats of varying size and in blocks of varying height.

Where there is difficulty in arriving at the precise amount of entitlement for single storey dwellings, hostels, two-storey flats and maisonettes over maisonettes or combinations of flats and maisonettes, the estimated quantity of softwood should be ascertained in accordance with the Circular and Memorandum before the final drawings are prepared. In cases of doubt the plans should be discussed with the Department's Regional Architects.

Softwood timber for the manufacture of wood blocks will continue to be restricted to slabs and off-cuts or secondhand timber which may be obtained under licence. Applications for licence should be made to the Department on form TC3/8/CPL, accompanied by a letter showing the type of such material and giving the name and address of the supplier.

Circular 8/50, dated 18 January 1950, addressed to all local authorities, refers to their powers under the War Damaged Sites Act 1949, which received the Royal Assent on 16 December 1949. The Act enables local authorities to deal with any land within their area which is in a condition detrimental to the amenities of the neighbourhood owing to war damage which has not been wholly made good. It is suggested that after a comprehensive survey the work should proceed by stages, a few sites being selected for action in the first place, rather than a large programme being started all at once. The appropriate Regional Office of the War Damage Commission should be consulted as to the war damage classification (cost of works or value payments).

Cases should be discussed with the owners first of all and work carried out if possible with the owners' co-operation; if owners are absent or are unco-operative the question of exercising compulsory powers will then arise. Section 9 of the Act which enables an authority to enter at very short notice and tidy up a site without taking possession will doubtless be used as the occasion arises, but some sites may be noted during the survey which seem to call for action under this section rather than section 1.

In cases where it appears to the War Damage Commission that planning permission or a licence to make good the war damage has been granted, or would be granted if applied for, and that the works will not be carried out within a reasonable time, the Commission may convert the cost of works payment into a value payment. This provision has to be read in conjunction with Section 19 of the Town and Country Planning Act 1947, which enables an owner who has been refused planning permission to serve a purchase notice requiring the local authority to purchase the property. Cases where it is proposed to take a lease or compulsory possession of a cost of works property should be referred to the Commission for special consideration stating, if possible, whether planning permission and a licence to make good the

war damage have been or would be granted.

Claim may be made upon the War Damage Commission for the reasonable net cost of clearing any debris and remains of useless buildings and structures, after approval of the proposals by the Ministry of Health and War Damage Commission.

Where authorities take or retain possession of sites by compulsion, the District Valuer will be prepared to advise on the amount of compensation payable, and negotiate and if necessary appear before the Tribunal on behalf of the authority.

(*Note :* The Act does not empower a local authority to take possession compulsorily of land of local authorities and statutory undertakers, commons, National Trust Land and ancient monuments, agricultural land, any church or church site, or any building occupied for the purpose for which it was occupied immediately before the occurrence of the war damage. 'Local authority' under the Act means the council of a county, metropolitan borough, county borough or county district, and the Common Council of the City of London.)

Circular 9/50, dated 21 January 1950, addressed to Coastal County Borough and County District Councils encloses a memorandum relating to the Coast Protection Act, 1949, which received the Royal Assent on 24 November 1949. Attention is drawn to certain features of the Act, the Minister's policy is stated so far as it is at present formulated and procedure in certain cases is suggested.

CENTRAL LAND BOARD. The Board announced on 14 January 1950 that no development charge is payable under the Town and Country Planning Act 1947, in respect of the division of a house, which on 1 July 1948 was used as a single dwelling-house, into two or more separate buildings by the erection of a vertical wall or walls, and the use thereafter of the separate buildings as dwelling-houses.

This announcement has reference to paragraph 2 of Part 1 of the Third Schedule of the 1947 Act, and removes the doubt as to whether vertical division came within the exemption from development charge. Planning permission is required to the conversion.

INCREASE IN THE STANDARD RATES OF WAGES. As from 6 February 1950 the following new Standard Rates will be applicable in accordance with a decision of the National Joint Council for the Building Industry.

	Craftsmen	*Labourers*
New Rates (per hour)		
London (within 12 miles circle)	3/–	2/6
London (12-15 miles) ..	2/11½	2/5½
Grade 'A' Districts ..	2/10½	2/4¾
Grade 'A1' Districts ..	2/10	2/4½
Grade 'A2' Districts ..	2/9½	2/4
Grade 'A3' Districts ..	2/9	2/3½
Liverpool Special ..	3/–	2/6

Consequential adjustments will be required in the rates of wages of apprentices, young labourers and women operatives. Women operatives whether engaged on craft processes or on other processes will be entitled to the increase of ½*d.* per hour. The rates for apprentices and young labourers are a prescribed proportion of the labourers' rate.

MINISTRY OF TOWN AND COUNTRY PLANNING. The Ministry have published an Explanatory Memorandum on The Town and Country Planning (Grants) Regulations 1950. It refers to the Scheme of Exchequer grants to local authorities under section 93 of the 1947 Act in connection with the acquisition and clearing of land for the redevelopment as a whole of areas of extensive war damage, bad lay-out or obsolete development, and of derelict land. The Memorandum is obtainable at H.M. Stationery Office, price 6*d.* net.

QUANTITY SURVEYORS' FEES. Agreement has been reached between the Royal Institution of Chartered Surveyors and the War Office with regard to fees and conditions of employment of quantity surveyors engaged by the War Office on the preparation of bills of quantities and the settlement of lump sum contracts for Territorial and Auxiliary Forces Associations. Copies of the fees and conditions of employment are obtainable by firms who are employed on this work on application to the Secretary of the local Territorial and Auxiliary Forces Association.

LAW CASE. James v. Hutton and another (Landlord and Tenant Act, 1927, s. 19 (2)). This was an action by the landlord against the tenant and the assignees of the tenant's lease claiming damages for breach of covenant to reinstate the premises. A licence had been granted by the landlord for the assignees to construct a new shop front on condition that they would, if required, at the end or sooner determination of the lease, reinstate the premises to their original condition. The premises were still under requisition when the lease was determined by agreement, and the landlord gave notice requiring the assignees to reinstate the premises. They having failed to comply the present action resulted.

There was no evidence that the landlord had any reason for desiring an alteration of the new shop front, or that the restoration of the old one was required for any particular purpose, or that the premises were in any way less valuable by reason of the alteration. On a question as to the measure of damages it was held by the Court of Appeal that the rule as laid down in Joyner *v.* Weeks (1891, 2 Q.B. 31) as to the measure of damages for breach of a covenant to deliver up a house in repair was not appropriate to the present case; the general rule as to damages for breach of contract ought to be applied; and, as the landlord had suffered no damage by the failure to reinstate, he was entitled only to nominal damages. (1949, 2 All E. R. 243.)

Book Reviews

Fire in Buildings, by *Eric L. Bird* and *Stanley J. Docking.* 8¾ in. 295 pp. + 16 pls. text illus. Adam and Charles Black. 1949. 15*s.*

The authors of this book complain that whereas the behaviour of such phenomena as sound, heat, light, water and air in buildings can be explained in scientific terms, and that the principles underlying their behaviour are now generally applied by designers, the subject of fire protection has been neglected, its principles not generally understood, and its practice hardly taught at all.

If designers of the present generation do in fact show less aptitude in the provisions they make for fire protection than for these other matters, the explanation is unlikely to show that these subjects are generally better understood than fire. Designers are prone to the influences that come to mind in their work, and it may be that they are too often unmindful of the possibilities of fire in the buildings they design.

The authors state their aims as follows: 'In this book as a whole we have not sought to do more than to awaken architectural fire consciousness'; and they also say:

'little need be done to an otherwise well-designed building to meet specific fire protection needs, but a subconscious interest in fire protection will enable the architect to do rightly something which otherwise might be done, but done wrongly.'

From these extracts it would appear that it is not the absence of a scientific basis for design that urges the authors to bring together the material they have so vividly illustrated in presenting their subject. New developments in the technique of regulating fire hazard are anticipated, and this book aims to help architects to take full advantage of these developments when they become available.

A questionnaire is provided towards the end with references to appropriate text. This gives designers a useful clue to the considerations they should bear in mind, and provides a useful index to the subject of preceding chapters.

No architect can afford to ignore this book. It is interesting, terrifying and informative, and writers on other aspects of architectural science might usefully take a pattern from it, should they wish to stimulate a subconscious interest in their subjects. GEORGE FAIRWEATHER [F]

Buildings and Prospects, by *John Piper.* 9¾ in. + 7¼ in. 146 pp. incl. pls. text illus. Architectural Press. 1948. 18*s.*

John Piper, besides being a topographical artist in the great English tradition, has a passionate love of buildings. To architects, so many of whom view buildings with a too professional eye, clouded by good taste and confused by rules, this lively, readable and well illustrated book should be a salutary

experience. Piper, it seems to me, is here fulfilling the artist's function perfectly, taking up everyman's point of view—albeit with heightened perception and keener vision—against the professional orthodoxy and good taste which have always tended to inhibit English architecture. Today, after the short Victorian holiday, this tendency is as strong as ever; it is perhaps encouraged by the otherwise excellent and necessary school system, and especially by the hard-dying belief that a strong sedative dose of Greek and Roman architecture taken while very young, will have the same beneficial effect on the already meek and puritanical Englishman as it had on the savage and turbulent spirits of Renaissance Italy; in fact, of course, it may cripple him architecturally for life. But here is Piper with the antidote; he pleads for a new approach, and sums it up in a phrase that might be Le Corbusier's—'it means using your eyes and taking nothing for granted.'

Most of these ten lively essays in the interpretation of buildings and landscape have appeared in the ARCHITECTURAL REVIEW and elsewhere. First of all, says the author, this is a picture book—and, indeed, his pictures prove that the camera in the hands of an artist, whether Piper, J. M. Richards or Humphrey Spender, can overcome its limitations as an illustrator of buildings. But the text itself is much more than a commentary. 'The Nautical Style' and 'Fully Licensed' both go to the very heart of the matter of the popular attitude to architecture, and the development of a vernacular style. 'Combined romance and practicality,' says Piper of the *Nautical Almanac*, 'exactly the tone of maritime architecture at its best.' This theme recurs again and again. 'Pleasing Decay' for example is a plea for romance, for visual poetry, against tidiness and restoration, but it shirks none of the problems of preservation and is as practical as the writings of the 18th century romantics to whose tradition it belongs.

The book is written with an engaging enthusiasm and with that slight degree of subjectivity which is the salt of good criticism. Here and there one must disagree: it is not fair, for example, to jibe already at 'National Parks, with their rows of litter baskets'—we may yet owe a lot to National Parks, and they may well be instruments of 'combined romance and practicality'; it is, indeed, our job to see that they are. Then in the 'Letter from Norwich' his justifiably savage comments on the treatment of its market place lead him on to a final paragraph in which he surrenders rather suddenly (this was written during the blitz) to a desperate pessimism about the future of English towns—'if they are to sink finally under the strain of fighting easy transport, international architectural styles, commercialism and the kind of preservation that goes with a faint sense of history and no sense of beauty . . . well, they must sink. . . . No other age has ever expected to have its cake and eat it, in the way that we do, about architecture'. But 'to have one's cake and eat it'—surely that is the whole aim and object of all architecture and town planning. If we can harness the national genius for compromise to this joint task, if we can 'use our eyes and take nothing for granted,' we can *make* a future for the English town; indeed, in this very book John Piper has pointed the way. PETER SHEPHEARD [A]

Marcel Breuer: Architect and Designer, by *Peter Blake*. (Museum of Modern Art, New York.) 10½ in. × 8 in. 128 pp. incl. pls. text illus. New York: Architectural Record. 1949. $4.

The name of Marcel Breuer is well known in England. With F. R. S. Yorke he practised here for about two years up to 1937. After that he went to the U.S.A., and was successful in partnership with Walter Gropius. In latter years he has practised on his own account, his latest published work being the house erected in the garden of the Museum of Modern Art in New York. This is a design aimed at middle-class requirements.

The interest and importance of Breuer as an architect and designer do not lie in these particular experiences of his career. Nevertheless, Breuer's movements in the 47 years of his life have had an influence on him, as well as on those with whom he made contact in various countries.

Born in Hungary, he was at 18 a Bauhaus student. His career here is traced by Peter Blake as also his formative earlier work (including his steel tubular chair). After a period as instructor, and with an urge for wider and more architectural fields, Breuer started practice in 1928 in Berlin. It was a bad time to begin. With some executed jobs to his credit, in 1932 he decided that the future looked ominous. He wandered abroad till 1935, including a fruitful stay in Switzerland, where he worked with A. and E. Roth on the Doldertal apartments in Zurich. And after that came England.

These peregrinations are important. Breuer's work appears to be in a constant state of research along the main theme which he loves, a truly contemporary architecture. Where he has lived he has both given and taken, left something of himself and absorbed some influences. It can not be expected that, out of such an experience, a matured expression would devolve at an early age. And it is likely that now, with a country of adoption sympathetic and receptive, he will manage to bring his active invention and unwavering continuity of aim into an order which will add grace and harmonious unity to his ability to synthetize a functional problem. Whether he will escape from the lure of the new romanticism of wilfully rustic finishes is another question.

Breuer was, and is, a prominent and influential worker in a laboratory team of architects whose researches are having a considerable influence. His is a mind which appears both to receive and to give. He is not doctrinaire, and his Lecture of 1934 given in Zurich, *Where do we stand*, is based on sane logic. Some of his latest work showing American influences, including his own homes, are amongst his most attractive. It is impossible, however, to judge his buildings without seeing their settings. The Museum of Modern Art House obviously suffers from its provisional siting.

This book on his life and work is extremely well presented and illustrated. It is a worthy addition to an interesting series, which has included, amongst others, Mies Van der Rohe. Mr. Peter Blake's text is both factual and readable.

HOWARD ROBERTSON [F]

Drayneflete Revealed, by *Osbert Lancaster*. 8¾ in. ix + 70 pp. incl. pls. text illus. John Murray. 1949. 8*s*. 6*d*.

Very seldom can one review a book with unrelieved delight. But it is easy to do so in the case of Mr. Lancaster's latest; and one has already spent too much time enjoying his delicious drawings. These are strung together and explained by the text, the crisp English of which conveys the author's kindly ridicule so delicately that one is never quite sure if his tongue is in his cheek or sticking out. Moreover, the seven full-page plates, showing the centre of the market town from the same angle at intervals between the Roman occupation and the near future, have much architectural value. Even the history of sanitation is illustrated by a maid emptying slops from a window in the 17th century. Then a second series of six views of the main street gives its lamentable development from 1800 to 1949. Every Planning Authority must have a copy of the book for those drawings alone. Everybody else should have one for its synthesis of English history in one intensely typical country town. For you can study men's and women's fashions, pubs and trains and vehicles here through the centuries; all most pithily presented and relieved by highlights in the story of the Parsley-Ffidget family. Members of this and of the noble Littlehamptons appear in contemporary portraits complete with frames. One of these brilliantly apes Sargent and another Modigliani. But perhaps the triumph is the group of ten people at Ffidget Priory—left to right standing, and so on—from a house party photograph in 1907. A. S. G. BUTLER [F]

Factories. A selection of modern examples of design and construction. *Builder*, publ. 11¼ in. (46) pp. text illus. London. [1949 or -50.] 6*s*.

Concise descriptions, photographs, floor plans and some details of fifteen factories of varied size, character and function, recently built or under construction in Great Britain, are included in this straightforward publication. Since each of the selected examples is the work of different architects, the result may perhaps be fairly claimed as a representative picture of contemporary industrial building in this country. There is a useful introduction in the form of notes on the planning and construction of factories, prepared in the office of Messrs. Yorke, Rosenberg and Mardall. J.C.P.

The Modern School, by *C. G. Stillman* and *R. Castle Cleary*. 9 in. × 7 in. 151 pp. including pls. text illus. Architectural Press. 1949. £1 1*s*.

This is not a text-book, but a comprehensive study of design and constructional problems facing the educationalist today. It is of value, not only to the architect, but also to education officers, members of Local Authorities and other persons associated with modern educational development.

The first chapter deals with the historical background, and is rather sketchy. It contains somewhat patronizing criticisms which ignore the technical restrictions imposed by such primitive heating as open grates and cast iron pillar stoves. The authors, however, make quite clear the magnitude of the task of modernizing school premises, 70 per cent of which, we are told, date from before 1902.

A useful summary of the main purposes of the Education Act of 1944 and its many architectural implications follows in chapter two; whilst in the third, *The Problem*, attention is drawn to the fact that although conditions change, buildings remain static. There is a conflict between symmetry and asymmetry; the former is too rigid, and any expansion spoils its shape; whilst the latter tends to produce what the Americans call a 'scatter' plan, with consequent difficulties in communication and heating.

The views expressed on good environment as helpful to education are very sound, but the suggestion that, in the past, most schools were not designed by architects or, at the best, only by architectural clerks in an education office, is a rather sweeping statement difficult to substantiate. And is it entirely fair to reproduce the usual photographs of dingy neglected old schools, taken on a wet day (one with a number of battered dustbins in the foreground!), and contrast these with photographs, taken in brilliant sunshine, of brand new modern schools with the paint still wet?

The chapters on the classroom unit and on special instruction rooms contain much practical material, but heating and ventilation are too scantily treated. On communal rooms the observations on stage installations are both clear and constructive, and in dealing with constructional design the authors have very rightly drawn attention to the limitations of standardization, the enormous scale of the programme, the risk of designing to the production line rather than the function, and the value of light design apart from standardization. They stress the fallacy of expecting much economy from sub-standard construction, and that it is better to build good quality, but incomplete, schools rather than complete sub-standard ones.

To sum up, the book contains a useful and generally helpful analysis of the functional requirements of the units of a modern school, and gives the designer an excellent background, but leaves him to make his own research in detail. There is a sound discussion, again in general terms, of construction. Flexibility and lightness are emphasized and the pitfalls of unintelligent standardization and bad economics of sub-standard school-building are exposed.

The illustrations are excellent (except as stated above), but where the schools have been designed under the control of an official architect, the names of the chief architect and his seniors in charge of schools should always be mentioned.

The advent of this useful book raises the issue as to whether it should be followed by another, entitled 'Our Schools Since the War', with, perhaps, less written matter, but copiously illustrated with good photographs showing the schools 'in action'. This could be published in time for the Festival of Britain, and written by the overriding authority on all education buildings, the Ministry of Education.

S. H. LOWETH [*F*]

English Art, 1307-1461, by *Joan Evans*. (The Oxford History of English Art.) 9½″. (xxiv) + 272 pp. + front. + 96 pls. text illus. Oxford: Clarendon Press. 1949. £1 10*s*.

One of the most serious gaps in English historical literature: a comprehensive survey of our national arts related to each other and to general history, is now to be filled by a series produced under the auspices of the University of Oxford. The volume before us, fifth in chronological series, is the first to appear, and appropriately deals with the great crisis of our national style. The one essentially European and non-Mediterranean art was Gothic. And in the development of this continental, international style came a crucial point, where it ceased to be international and budded into new styles as characteristic of individual nations as are those of China, Korea and Japan. This point was reached about A.D. 1290, and in England.

In the middle ages architecture was the acknowledged leader, and Dr. Evans wisely begins with the origins of the English Curvilinear style in building, the first to acquire independence from undifferentiated Gothic. From this moment the story of architecture, sculpture, painting and all the accessory arts is carried on until Perpendicular was giving way to that enriched style which has borrowed a name from the Tudor dynasty. This hundred-and-fifty years is possibly the most moving, and the most filled with movement, in English history. Dr. Evans's narrative is correspondingly fluent, and informed by an immense fund of knowledge which is never presented as mere accumulated fact. The reader is carried into an authentic world in which patrons with specific personalities order furniture, costume, tombs and buildings to suit their own tastes; and where individual artists at work in a living tradition fulfil their needs.

Probably no English writer before Dr. Evans has allied so authoritative a knowledge of French art to mastery of mediæval studies as a whole. Inasmuch as this has produced a book integrally related to events abroad, it is of immense advantage. But the amazing fluency of the narrative at least in part reflects a subordination of our art to that of France. Dr. Evans sees English Gothic as a child of Paris, albeit a wayward one. It is doubtful whether the fragmentary evidence adduced will bear this interpretation, and chronology has not yet awarded to France a primacy in the use of the ogee curve, or in all of those elements which met together in Perpendicular.

It would be nonsense to talk of English mediæval art as independent of France; but that there was an independent spirit, derived in part from the linear geometry of Celtic pattern, seems beyond doubt. England made both direct and indirect contributions to the new Europe of the 12th century. One need not be nationalistic to dissent from Dr. Evans's view that the scale of English Gothic was small (our greater cathedrals excel in length, and their areas were enormous: Old St. Paul's covered nearly twice as much ground as Notre-Dame; greater towers made up for lower vaults). Nor can everyone admit that 'English mediæval art lacks the quality of surprise.' The 'breathtaking quality of Bourges' is indeed quite exceptional; but Durham, Winchester, Lincoln, Wells, Canterbury, Peterborough, Norwich, Ely have nothing to fear from comparison (surely unnecessary?) with the classical products of France.

Doubts about some conclusions do not lessen our debt to Dr. Evans for her vivid account of the age. Illumination, embroidery, stained glass, metalwork, sculpture are brilliantly related to each other and to a sufficient historical and biographical background. The author's touch is less certain in dealing with English architecture. But the placing of building in relation to the contemporary arts will be of particular value to architects, who can correct for themselves the errors of detail. A few are serious, such as the attribution of Plate 46 to Canterbury, when it shows the screen at York. It is only fair to state that many mistakes are due to a carelessness in proof-reading which reflects less credit on the editor and publishers than the excellent paper and beautiful format and printing. The illustrations are a magnificent series, well chosen and unhackneyed; there is a valuable bibliography, and a good though not impeccable index. In a corrected edition this will certainly be a standard book.

JOHN H. HARVEY

Reinforced Concrete, by *A. L. L. Baker* (Concrete Series.) 9½ in. viii + 295 pp. text illus. Concrete Publications. 1949. 15*s*.

This is a textbook for students and engineers wishing to learn the theory and practice of reinforced concrete. It is based on lectures given by the author at the City and Guilds College, and assumes some knowledge by the reader of the theory of structures and mathematics. In a chapter on the principles of design Professor Baker stresses the importance of æsthetic considerations and reveals a refreshing appreciation of architecture.

The English Interior, 1500 to 1900, by *Ralph Dutton.* (British Art and Building series.) 8¾ in. 192 incl. viii pp. + pls. text illus. Batsford. 1948. £1 1*s.*

Mr. Ralph Dutton's book on the English Interior is especially welcome because it is both a record of achievement in domestic building over a period of four hundred years and a call to our own generation to preserve, where possible, the still remaining 'stately homes of England', so many of which exemplify a unique tradition.

As the author points out, historic country houses that are no longer occupied by single families have little chance of survival unless they are taken over by a governmental or municipal authority. Such a fate, however, need not be quite so lamentable as may at first sight appear, for it should be remembered that from these very houses the concept of architectural splendour in secular building was largely derived, and in our modern times such splendour is apt to be considered more appropriate if it distinguishes buildings of public rather than of private use.

It is significant that Bacon in his famous essay on 'Building' confines himself to a dissertation on how to plan a grand palace fit for an opulent and cultivated gentleman such as himself. Other categories of building would naturally seem to him to be of minor importance, because he and his kind ruled the country, and the great houses in which they chose to live were, in effect, seats of government, and this condition of affairs lasted until well into the 18th century. So it came about that many of these private palaces had most imposing entrance halls and staircases, stately and indeed magnificent apartments on several floors, and even picture galleries on a scale which now only public authorities can support. The proper way to regard such great houses, therefore, is not to mourn uselessly because their original purpose has been superseded, but to learn from them lessons applicable to the 20th century. From Vanbrugh, for instance, with his genius for arranging building masses in impressive and spectacular compositions, a modern planner engaged in designing a civic centre might have much to learn, and the work of other English domestic architects of what Mr. Dutton calls 'the age of splendour' provides instruction in the art of imbuing an important building of whatever function with a noble shape and the degree of elaboration which befits it.

As this book, which forms a trilogy with two well-known previous works of this author, namely, *The English Garden* and *The English Country House*, is mainly about interiors, it provides an opportunity for a fascinating account of the social conditions responsible for various planning arrangements, the sequence of architectural styles in the period covered and changing tastes in decoration and furnishing. With a display of learning, wit and artistic discrimination Mr. Dutton guides the reader through Tudor and Jacobean times, the Classic Renaissance and the Gothic Revival to what may be described as 'the Norman-Shavian conquest' at the end of the 19th century. There he brings his researches to a close, and as yet we know nothing more about his reactions to architectural happenings in the 20th century than is revealed in a polite and amiable question mark. It may be hoped, however, that Mr. Dutton will eventually extend his survey right up to 1950, for one feels that he would handle these later developments, too, with a sure touch and his judgments, independent yet well-balanced, would command the respect of the architectural profession.

Like other books issued by the House of Batsford, *The English Interior* is exquisitely produced, and the two hundred illustrations, many of them coloured, have been assembled with great care and are a delightful addition to a sparkling and erudite letterpress. A. TRYSTAN EDWARDS *[F]*

Introduction to Georgian Architecture, by *A. E. Richardson.* (Introduction to Architecture *series.*) *Art and Technics.* £1 5*s.* 10″. 256 pp. incl. pls. Illusd.

Professor Richardson has composed and written what must be regarded, surely, as the Swansong of Georgian architecture. His deep abiding affection for, and his knowledge and understanding of this magnificent tradition of English building give him the prescriptive right to write the last word on the subject despite his claim that his book is an 'Introduction' to the style. His writing is tinged with the swee melancholy of nostalgia, and to those of us old enough to have attempted to sustain the remnants of the Georgian style in our work during the first quarter of this century, the book will evoke poignant memories.

The story of Georgian architecture is unfolded against the social scene of the period 1714-1830, and the chief characters of patron, architect and craftsman play their parts in the development of the tradition commencing with the transition from the Wren school, through the succeeding Palladian and Regency movements, to the final phase of the Graeco-Roman style which, after a 50 year period, ended in 1830.

A significant point emerges from Professor Richardson's historical survey of the Georgian style; throughout its development the impulse was towards a change of manner in expression. Never resting content with the æsthetic *status quo*, the influential patrons of building were always seeking new forms of subtle difference, and as a consequence, the century's span of the style was marked by a succession of fashions.

Architecture was sponsored by a cultured, wealthy autocracy and dilettanteism inspired the work of the architect. With the passing of individual patronage and the ever-increasing control of building in all its forms by the State, a new, impersonal and uninspired direction has at last emerged to control the destinies of English architecture. The attributes of realism, refined austerity, clarity and logic which Professor Richardson claims for Georgian architecture do not provide sufficient reason for a possible revival of the style. The pre-requisite is the resuscitation of the wealthy and cultured patronage class. We have entered the era of a parvenu aristocracy, and there can be but little hope of inspired direction and encouragement from such a source.

The text of the book is illustrated by the author's own pen sketches which vary in quality; that of the Bank of England on page 71 is superb: the crudity of the sketch of the Assembly Rooms, Glasgow, is unworthy of his reputation as a great architectural draughtsman. There follow 118 pages of beautifully reproduced photographs of familiar and lesser well-known examples of buildings of the period which are arranged chronologically and there is a comprehensive index.

The book is excellent value for 25*s.*

J. L.

Recording Britain, by *The Pilgrim Trust.* Arnold Palmer, ed. [By var. artists.] Vol. iv. 9¾ in. ix + 238 pp. incl. (104) pls. Oxford U.P. 1949. (£5 5*s.* the 4.)

This is the fourth and last volume of a series, worthily produced, on which prodigious effort has been expended. Ninety-five prominent artists were invited by a distinguished committee set up by the Pilgrim Trust to collaborate in making a pictorial record of Britain. Some hundred examples of what a score of these talented people consider still to be characteristic of a district or an era in Wiltshire, Somerset, Cornwall, Devon, Dorset, Hampshire, Sussex and Kent are depicted here, and for each one Arnold Palmer has composed a deftly worded notice. Only the serenely uncritical, however, will feel happy at the result. Although many of the drawings are delightful, their quality is singularly uneven, and it is at times difficult to account for the choice of subject. But at least one can applaud the high intention! J. C. P.

The Complete Law of Town and Country Planning, by *H. A. Hill.* 4th ed. 9¾ in. lxxvii + 1309 + 61 pp. Butterworth, Shaw. 1949. £4 5*s.*

This book is a comprehensive volume on the law of Town and Country Planning, written by a well-known authority. For that reason it is a useful work of reference for those who require an intimate knowledge of an extremely complicated subject. The ground covered by the nine divisions of the volume extends from the earlier Town Planning Acts to the new Act, together with the Licensing Planning Acts, the New Towns Act, the Acquisition of Lands Act and Official Circulars and Memoranda. The powers of the Minister of Town and Country Planning and the exercise of his discretion are dealt with. The table of cases covers about 14 pages, which gives rise to the thought that the legislation of the past few years is not as clear as it was meant to be (if, in fact, it was intended to be!).

CHARLES WOODWARD *[A]*

Review of Films—16

The country of origin and date of release are given first. The film is in monochrome unless otherwise stated. The sizes (35 mm. and 16 mm.) are given. Sound films are marked 'sd', and silent 'st.' The running time is given in minutes.
(F) indicates free distribution.
(H) indicates that a hiring fee is payable.

Neighbourhood 15
Britain 1949 (H)
Summary. The film opens with shots of dockland and of the various activities which take place in the borough of West Ham. It shows the sort of life which a child in the borough lives and his environment at home, at play and at school. The uncontrolled growth of West Ham is traced, and the problems which have been created by an entire lack of planning in the past. The Council started to consider its replanning scheme during the war, and a large number of temporary buildings were erected to meet immediate post-war needs. Subsequently a scheme for the complete replanning of the borough was prepared. This divided the area into sixteen neighbourhood units; the film deals with neighbourhood 15 and shows how it is integrated with the other units of West Ham. The reorganization of the services is shown, and the way in which new methods have enabled buildings to be put up more quickly.

Appraisal. This film was made to show the residents of West Ham how the Council were tackling the problem of reconstruction; many people in the borough were unaware that building operations had started or that plans had been prepared for the ultimate reconstruction of the whole town.

An informative and balanced film showing that the producers had a thorough grasp of the subject. The survey of the then existing conditions in West Ham and the steps leading up to the proposed redevelopment are particularly good. The photography is of a very high order, some of the shots being exceptionally fine. The commentary is clear, logical and stimulating, so that interest is maintained throughout the film. A convincing film which would give the layman an excellent idea of how the planner works and a clear indication of the achievements to be expected. The film is the more remarkable in that it was not professionally produced.
16 sd. 44 minutes. The Borough Architect, County Borough of West Ham, 70 West Ham Lane, Stratford, London, E.15.

Keeping Out the Water
Britain 1949 (F) Colour
Summary. Problems associated with water; demonstrates by means of laboratory apparatus and animated diagrams the mechanism of penetration through building materials and the principles of hydrostatic pressure. Description of asphalte showing laboratory demonstrations of its properties and specimens of various types including acid resisting and coloured examples. A section deals with the practical application of asphalte, in particular the tanking of basements—which is very fully demonstrated—and asphalte roofing and flooring.

Appraisal. The sponsors have endeavoured to crowd far too much information into a single film with the result that it raises more questions than it answers. One film for general audiences and one more detailed film for technicians would have been preferable. Indeed, a series of short films could with advantage have been made on asphalte and bituminous substances generally and another series on 'keeping out the water'.

On the whole the photography is good, but is not enhanced by the use of colour, particularly in the diagrams. Within its limits the film is well-made and interesting, and the commentary good and clear, though the music at times is irritating.
16 sd. 40 minutes. National Asphalte Mineowners and Manufacturers Council, 94 Petty France, London, S.W.1.

Notes and Notices

NOTICES

Sixth General Meeting, 7 March 1950 at 6 p.m.
The Sixth General Meeting of the Session 1949-50 will be held on Tuesday 7 March 1950 at 6 p.m. for the following purposes:

To read the minutes of the Fifth General Meeting held on 21 February 1950; formally to admit new members attending for the first time since their election.

Mr. Hugh Casson, M.A.(Cantab) [*A*], to read a paper on the *1951 Exhibition.*

(Light refreshments will be provided before the meeting.)

Session 1949-50. Minutes IV
At the Fourth General Meeting of the Session 1949-50, held on Tuesday 7 February 1950 at 6 p.m.

Mr. Michael Waterhouse, M.C., President, in the Chair.

The meeting was attended by about 320 members and guests.

The Minutes of the Third General Meeting held on 3 January 1950 were taken as read, confirmed and signed as correct.

The President delivered his Address to architectural students, and Mr. E. Maxwell Fry [*F*] read his review of the work submitted for the Prizes and Studentships, 1950.

On the motion of Mr. F. Bray, C.B., of the Ministry of Education, seconded by Mr. Martin S. Briggs [*F*], Chairman of the R.I.B.A. Board of Architectural Education, a vote of thanks was passed to the President and Mr. Maxwell Fry, by acclamation, and was briefly responded to by them.

The presentation of prizes was then made by the President in accordance with the Council's Award.

The proceedings closed at 7.35 p.m.

Correspondence with the Institute
In order to facilitate speedier attention to correspondence, and to relieve the staff of a great deal of research, it is particularly requested that members and students will kindly state in all correspondence with the Institute the class of membership (F, A, L or Student) to which they belong.

British Architects' Conference, Bristol and Bath, 7-10 June 1950
The next Annual Conference of the R.I.B.A. and its Allied and Associated Societies will be held at Bristol and Bath from 7 to 10 June inclusive at the invitation of the Bristol Society of Architects, who will be celebrating their centenary.

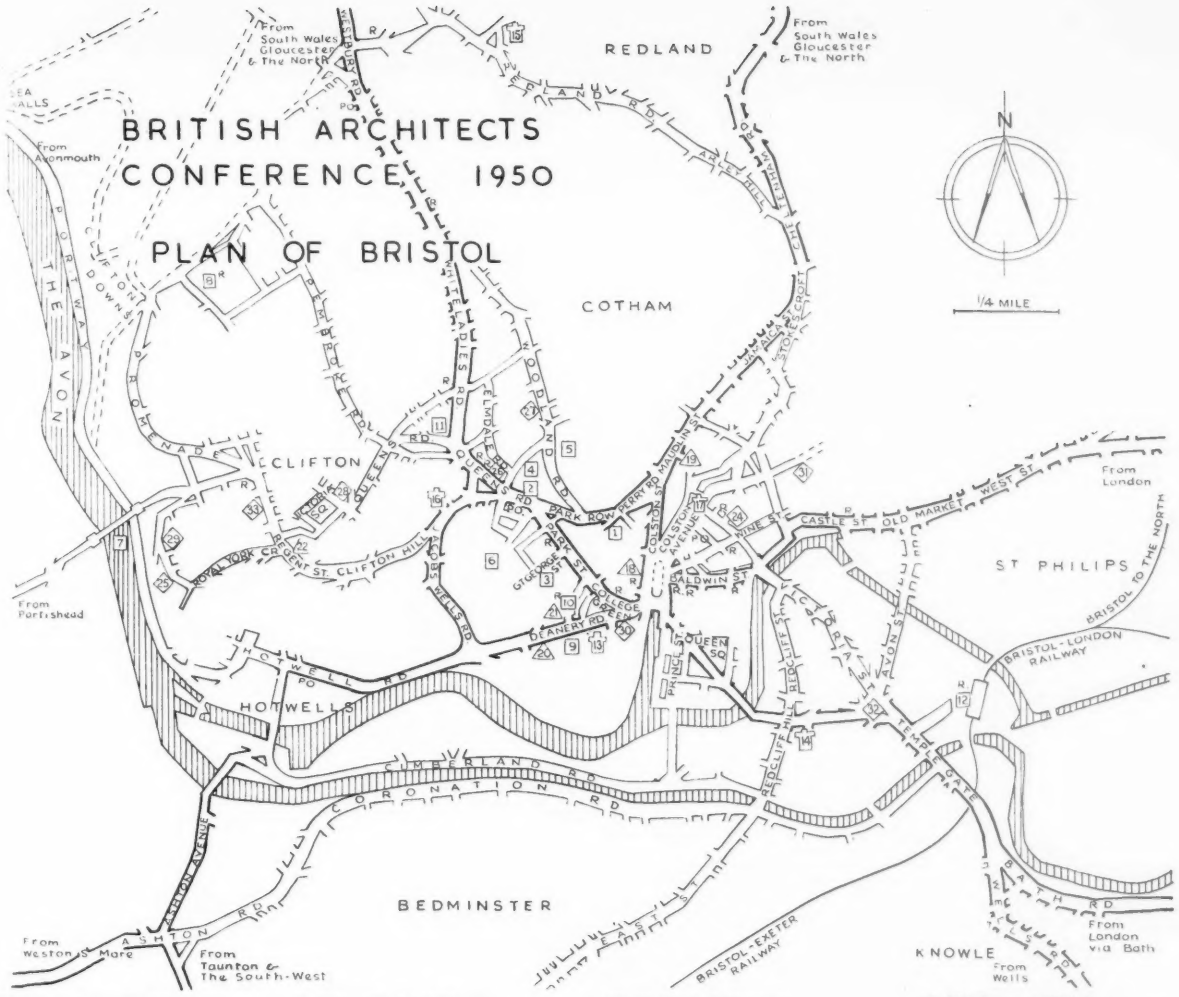
It is expected that there will be a large number of members from all parts of the country, and they are advised to arrange their hotel accommodation at the earliest possible moment.

The Conference Executive Committee have supplied a list of hotels in Bristol and Bath, which is published below.

British Architects' Conference, Bristol and Bath. Hotel accommodation in Bristol and Bath available for the nights of 7, 8, 9 and 10 June 1950.

	ROOMS			TARIFF		Minutes from Conference Hqrs.
	With double beds	With twin beds	With single beds	Bed and breakfast per person	Full daily per person	
BRISTOL						
Bright's Hotel, Elmdale Road ..	10	—	10	From 17/6	From 26/6	7†
Grand Hotel	10	10	10	21/-	30/-	10†
Grand Spa Hotel	—	25	10	21/-	30/-	10
Hawthorns, Woodland Road ..	10	10	10	14/6*	21/-*	7†
Kinbourne Hotel, Queen's Road	6	3	3	15/6	25/-	7
St. Vincent's Rocks Hotel ..	5	8	5	18/6	25/-	10
BATH						
Bromley Hotel, Russel Street ..	3	19	6	From 13/6*	From 22/6*	35
Cleveland Hotel, Pulteney Street		3/4				35
Donnybrook, Russel Street ..	4	2	6	13/6	25/-	35
Fernley Hotel	5	—	5	17/6	27/6	35
Lansdown Grove Hotel ..	3	—	—	18/6	27/6	35
Royal York Hotel	—	10	—	17/6*	27/6*	35
Southborne Private Hotel ..	4	9	14	18/6	30/-	35
Westbourne Hotel	15	12	8	16/6	21/-	35

* Plus 10 per cent surcharge.
† These times are estimated as walking distances, while the others are given as travelling time by public or other transport at a rate of 25 m.p.h.
In addition, the following hotels are available, but no specified accommodation has been reserved by them for Conference Members: **Bristol**—College Close Hotel, Greyhound Hotel, Grosvenor Hotel, Rodney Hotel and the Royal Hotel. **Bath**—Sheriff's Private Hotel, Waldon's Hotel, and the Grand Spa Hotel. **Near Bristol:** Walton Park Hotel, Clevedon, and the Limpley Stoke Hotel, nr. Bath.



1 Headquarters: Red Lodge
2 University and Art Gallery
3 School of Architecture
4 Bristol Grammar School
5 Royal Fort
6 Cabot Tower
7 Suspension Bridge
8 Zoological Gardens
9 Central Library
10 New Council House
11 Victoria Rooms
12 Cathedral
14 St. Mary Redcliff
15 Redland Chapel
16 Pro-Cathedral
17 St. John's
18 Bryan's Garage
19 College Motors
20 Cathedral Garage
21 Coventry and Jeffs
22 Windmill and Lewis
23 Car Park
24 Grand Hotel
25 Spa Hotel
26 Bright's Hotel
27 Hawthorns Hotel
28 Kinbourne Hotel
29 St. Vincent's Rocks Hotel
30 Royal Hotel
31 Greyhound Hotel
32 Grosvenor Hotel
33 Rodney Hotel
R Restaurants
P.O. Post Offices

Architectural Science Board Lecture, Tuesday 14 March 1950 at 6 p.m.
A lecture will be given on Tuesday 14 March 1950 at 6 p.m., when Mr. G. Wood, A.C.G.I., B.Sc., A.M.I.C.E., will read a paper on *Light Alloys as Structural Materials*.

R.I.B.A. Reception 28 April 1950
There will be a Reception at the Institute on Friday 28 April 1950 from 8.15 p.m. to midnight. The President and Mrs. Waterhouse will receive the guests in the Henry Florence Hall from 8.15 to 9 p.m. and there will be dancing from 9 p.m. until midnight.

Tickets are 15*s*. each. In the first place members will be restricted to one guest each but they may give the names of further guests for whom tickets will be supplied should it prove that accommodation will be available. Application for tickets (with remittance) should be made as early as possible.

Full evening dress is preferred, but in view of present-day conditions, members will be welcome in dinner jackets or uniforms or lounge suits.

Building Surveying Examination
The R.I.B.A. Examination qualifying for candidature as Building Surveyor under Local Authorities will be held at the R.I.B.A. on 26, 27 and 28 April 1950.

Applications for admission to the examination must be made not later than 1 March 1950 on the prescribed form to be obtained from the Secretary, R.I.B.A.

COMPETITIONS

Whitehaven: Arts Centre
The Whitehaven Corporation invite architects resident in this country to submit designs in competition for the Public Hall and Restaurant, which they propose to erect in Whitehaven.
Assessor: Mr. Harold A. Dod, M.A. [*F*].
Premiums: £300, £250, £175.
Last day for submitting designs: 15 March 1950.

Conditions may be obtained on application to the Town Clerk, Town Hall, Whitehaven, Cumberland. Deposit £2.

Competition for War Memorial for Victoria College, Jersey
The Association of Old Victorians invite architects of British nationality to submit designs in competition for proposed War Memorial Buildings in the form of a small Art School at Victoria College, Jersey, C.I.
Assessor: Mr. A. E. O. Geens [*F*].
Premiums: £75, £50, £25.
Last day for submitting designs: 3 April 1950.

Conditions may be obtained on application to Mr. A. H. Worrall, Hon. Treasurer, The

Association of Old Victorians, 25 Cleveland Road, Jersey, C.I. Deposit £1 1*s*.

Civic Hall, Guildford
The Guildford Borough Council invite architects registered in the United Kingdom to submit designs in competition for the Civic Hall which they propose to erect in Guildford.
Assessor: Mr. G. A. Jellicoe [*F*].
Premiums: £1,000, £500, £250.
Last day for submitting designs: 30 April 1950.
Conditions may be obtained on application to the Town Clerk, Municipal Offices, Guildford. Deposit £2 2*s*.

Competition for Medical Buildings Extension, Edinburgh University
The University of Edinburgh invite architects to submit designs in competition for an extension to the Medical Buildings to be erected on a site on the north side of George Square, Edinburgh.
Assessor: Mr. A. G. R. Mackenzie, A.R.S.A. [*F*].
Premiums: 1,000 gns., 600 gns., 300 gns.
Last day for submitting designs: 30 September 1950.
Last day for questions: 18 March 1950.
Conditions may be obtained on application to the Secretary of the University, Edinburgh. Deposit £2 2*s*.

Competition for the Design of Concrete Bridges
The Cement and Concrete Association invite engineers and architects to submit designs in competition for prestressed, reinforced or plain concrete bridges over motorways.
Assessors: Sir Percy Thomas, O.B.E. (Past President); Mr. J. Cuerel, B.Sc., M.I.C.E.; Mr. A. Moller, M.I.Struct.E.; Mr. E. John Powell, M.I.C.E., M.I.Mun.E.; Mr. J. Reed, B.Sc., M.I.C.E., M.I.Struct.E., M.Cons.E.
Premiums: £500, £300, £200.
Last day for submitting designs: 31 May 1950.
Conditions may be obtained on application to the Cement and Concrete Association, 52 Grosvenor Gardens, S.W.1. Applications must be accompanied by a postal order for one shilling.

Norfolk Education Committee: Competition for a County Modern (Secondary) School at Hunstanton
The Norfolk Education Committee invite architects resident in Great Britain to submit designs in competition for a County Modern (Secondary) School at Hunstanton to accommodate 450 mixed pupils.
Assessor: Mr. Denis Clarke Hall [*F*].
Premiums: £500, £250, £150.
Last day for submitting designs: 11 April 1950.
Conditions may be obtained on application to Mr. W. O. Bell, Chief Education Officer, Norfolk Education Committee, Stracey Road, Norwich. Deposit £2.

Architectural Competition: Nairobi City Hall
The Municipal Council of Nairobi, Kenya, invites architects resident in the United Kingdom and all British Dominions, Colonies and Dependencies to submit designs in competition for new City Halls and Offices which it proposes to erect in Nairobi.
Assessor: Prof. L. W. Thornton White [*F*], Cape Town.
Premiums: £550, £450, £250.
Last day for *posting* designs: 31 August 1950.
Last day for questions: 20 April 1950.
Conditions may be obtained on application, *preferably by air mail*, to The Town Clerk, P.O. Box 651, Town Hall, Nairobi, Kenya. Deposit £2 2*s*.

Proposed Memorial to the Royal Naval Patrol Service of the 1939-45 War at Lowestoft
The Imperial War Graves Commission invite architects who are ex-serving full time members of His Majesty's Forces to submit designs in competition for a Memorial which they propose to erect on a site in Bellevue Park, Lowestoft, to commemorate the names of officers and men of the Royal Naval Patrol Service fallen in the 1939-45 War who have no known graves.
Assessor: Mr. Edward Maufe, R.A. [*F*].
Premiums: £100, £60, £30.
Last day for submitting designs: 26 May 1950.
Last day for questions: 24 March 1950.
Conditions may be obtained on application to The Secretary, Imperial War Graves Commission, 32 Grosvenor Gardens, S.W.1. Deposit £1. Applicants for the Conditions *must* state: (*a*) their architect's registration number, (*b*) the branch of H.M. Forces in which they served.

COMPETITION RESULTS

Festival of Britain 1951 Architectural Competitions

1. Vertical Feature, South Bank Exhibition
1. Messrs. Powell and Moya [*A*/*A*].
2. Mr. James S. Cousins [*A*].
3. Mr. P. A. R. Dickinson [*A*].
Special Hon. Mention: Mr. A. K. Allen and Mr. G. J. Briggs.

2. Restaurant, South Bank Exhibition
1. Mr. Leonard Manasseh [*A*].
2. Mr. Patrick Gwynne [*L*].
3. Mr. P. R. Davison [*A*].

Commended: Messrs. James Cubitt and Partners, Mr. T. Mellor, B.Arch. [*A*], Mr. Donald L. Ward [*A*] and Mr. Charles Ogden, Mr. Frank Peatfield [*A*].

Competition in connection with York Festival, 1951
1. Messrs. Gordon Toplis, D.S.C., B.Arch. [*A*], and Robert Meadows, A.M.T.P.I. [*A*].
2. Mr. Herbert Thearle, B.Arch. [*F*].
3. Mr. Denis Broodbank [*A*].
Hon. Mention: Gild Architects (Mr. Philip Titherley [*A*], Mr. Harry Ward [*Student*], Mr. Philip Brown, B.Arch.

BOARD OF ARCHITECTURAL EDUCATION

The Tite Prize and Victory Scholarship Competitions, 1950
The attention of intending competitors is called to the fact that the closing date for the submission of forms of application for the Tite Prize is 23 *March* 1950.

The Tite Prize, a certificate and the sum of £100, for which no particular Style is prescribed, is confined to *Probationers* and *elected Students* of the R.I.B.A. and elected Students of Dominion Allied Societies who have passed the R.I.B.A. Intermediate or equivalent examination, or produce certificates from responsible architects to the effect that they have reached the required standard. Students who have passed the R.I.B.A. Final or equivalent examination or who will have passed the R.I.B.A. Final or equivalent examination at the time of the en loge competition are not eligible to compete.

Under the new arrangements for the competition only one en loge competition will be held. This will take place in London and at non-Metropolitan centres on Wednesday 3 May 1950.

The Victory Scholarship and the sum of £120 is confined to members of the R.I.B.A. and of the Allied Societies Overseas and elected Students of the R.I.B.A. and of the Allied Societies Overseas, who have passed the R.I.B.A. Final or equivalent examination or who have produced certificates from responsible architects to the effect that they have reached the required standard.

The en loge competition for the Victory Scholarship will be held on the same day as that for the Tite Prize, i.e. Wednesday 3 May 1950. The closing date for the submission of forms of application is 27 *March* 1950.

Forms of application for admission to the competitions may be obtained at the R.I.B.A., 66 Portland Place, London, W.1.

R.I.B.A. Prizes and Studentships, 1950-51
Mr. R. E. Enthoven [*F*] has agreed to give the criticism of the drawings submitted in competition for the R.I.B.A. Prizes and Studentships, 1950-51. His criticism will be delivered at a General Meeting of the Institute to be held in February 1951.

R.I.B.A. Prizes and Studentships, 1950. List of Awards. Correction
The Rome Scholarship in Architecture, 1949, was stated on page 96 of the R.I.B.A. JOURNAL for January to be worth £250. This should have read £375.

R.I.B.A. Final Examination
The following candidates have been awarded a DISTINCTION IN THESIS: Mr. George E. Thorne [*Student*], London, W.8; Mr. Leonard P. Worby [*Student*], Enfield, Middlesex.

R.I.B.A. Intermediate Examination, November 1949
The R.I.B.A. Intermediate Examination was held in London, Birmingham, Plymouth, Manchester, Leeds, Newcastle, Edinburgh and Belfast from 4 to 10 November 1949.

Of the 645 candidates examined, 267 passed and 378 were relegated. The successful candidates are as follows:

*Ager, D. C.
Aitken, Audrey M. (Miss)
Alexander, D. R.
*Allen, B. H.
*Allen, R. J.
*Allman, H. R.
*Ashton, Ronald
*Avery, D. F.
Bacon, K. W.
Bain, Andrew
Bamforth, P. E. B.
*Banting, Peter
Barfield, Bernard
*Barnes, G. A.
Beck, Julia (Miss)
Belsham, R. A.
Beswick, W. S.
Binner, H. E.
Black, Douglas
*Blackmore, J. E.
Bottomley, D. S.
*Bourne, Ronald
Brandl, Lily (Miss)
Brignall, A. E.
*Britcher, R. H.
Broadbridge, B. M.
*Brown, W. L. C.
*Bruxby, W. J.
Bulcock, J. K.
*Bull, J. A.
Bunton, Samuel
*Burden, W. A.
Burton, Irene (Miss)
*Burton, Richard
Calderhead, J. C.
Callear, R. P.
*Campbell, C. S.
Campbell, K. W.
Carr, Stanley
Carrick, Irma A. (Miss)
*Carter, D. W. G.
Cass, R. M.
Casson, W. T.
*Cawthra, M. F. E.
Chamberlain, J. D.
*Chamberlain, Neville
*Child, E. H. G.
Clapson, Dennis
Clarke, L. W.
Clarke, M. O. R.
Clementson, Raymond
Cockram, N. L.
Cole, Pauline (Miss)
*Cooke, J. V.
Cousins, M. T. R.
Cox, Jean S. F. (Miss)
Creighton, Hugh
Crick, Thomas
Croft, P. R.
Cross, C. B.
*Cutler, A. M. C.
Davies, C. F.
Davies, M. R.
Davison, Bryan
Dawson, E. A.

Dean, Barbara D. (Miss)
Dewhurst, D. R.
Dobby, Harry
Donkin, A. B.
Donn, Derek
Downs, Ronald
Dwelley, Marjorie D. (Miss)
Easton, Mary R. (Miss)
*Elliot, J. G.
Elson, Stanley
Fairbairn, K. S.
*Fairs, Ernest
Fallek, H. C.
Farquharson, James
Fenwick, Colin
Fleming, Peter
*Forde, Thomas
Foster, B. C.
France, G. C.
Fuller, J. S.
Fullman, G. M.
*George, F. E.
Glenny, G. R.
Golding, P. A.
Grant, J. W.
Greenwood, Patricia K. (Miss)
Grimsdale, J. L.
Grist, M. W.
Hague, J. H.
*Hall, Cecil
Hammond, C. E.
Hanson, John
*Harris, Ronald
*Harvey, F. M.
Hathaway, K. R.
Hawkins, Donald
Heath, Margaret J. (Miss)
Heaton, Peter
*Henshaw, Patrick
Hilder, Barbara E. (Miss)
Hill, W. P.
Hodgson, R. T.
Hollos, Brian
*Holmes, S. L.
*Holt, J. R.
Holt, T. B.
*Hook, R. D. C.
Hooper, B. G.
*Hopkins, Sydney
Hurst, Maurice
Ingham, J. H.
*Inskip, J. A.
*Ithier, J. R. F.
Jackson, G. E.
James, P. L.
*Jamieson, W. B. R.
*Johnson, A. E.
Jones, E. R. P.
*Jones, L. D.
Jowett, Donald
Joyce, D. G.
Kaye, Clifford
*Kaye, Stanley
*Kershaw, D. J.
King, N. L.
*Kitchen, William
*Kohler, M. W.
*Lane, J. E.
*Lea, M. C. H.
Leech, B. A. J.
Leeks, J. R.
Lemar, P. A.
*Lloyd, B. J.
*Lloyd, Donald
Luder, H. O.
*Luetchford, Hugh
Lyons, R. F.
McKeown, W. D.
*McNicol, L. P.
Marshall, D. A.
Marshall, V. D.
Mather, J. V.
*Mawson, D.
Meljon, Rania (Miss)
Mendenhall, R. A.
*Middleton, J. R.
*Miles, D. W.
Millar, Walter
*Milton, M. S.
*Milton-Plummer, J.
Misselbrook, S. A.
*Mitchell, Roy
Morris, Valerie J. (Miss)
Murray, J. G.
*Newbold, C. J.
Newin, M. H.
*Newman, J. H.
Nuttall, P. R.
O'Byrne, K. H.
*Packer, R. J.
*Palmer, M. J. D.
Palser, G. L.
*Parke, B. W.
Parker, Vera M. (Miss)
Payne, Roy
Penketh, A. E.
Pennell, S. F.
Perrott, I. O. G.
*Pettingell, G. A.
Pettit, D. J. (Miss)
Phillips, P. H. F.
Pickford, V. A. (Miss)
Pierpont, B. W.
Pilling, C. J.
Plumridge, P. G.
Pollard, K. H.
Potter, R. J.
Powell, H. A.
Powell, K. R.
Pratt, J. T.
*Prescott, S. W.
Prior, E. G.
Raine, M. P. (Miss)
Redfern, N. A.
Rees, J. B.
*Renville, A. T.
Rice, Mary E. (Miss)
*Richmond, H. W.
*Ritchie, Donald
Roberts, S. L.
Reddick, D. M. C.
Roe, A. L.
*Roe, F. H.
Rolfe, Maurice
*Sargant, K. P.
Saunders, F. H.
Sayer, Marion J. (Miss)
Seaman, B. J.
*Seddon, R. A.
Shears, J. D.
*Shipman, R. J.
*Short, Arthur
*Sibthorp, J. H.
*Simmonds, H. C.
*Skyner, R. S.
*Sloan, Merrick
Smith, Arthur W.
Smith, Joseph P.
Smith, Kenneth P.
*Smith, Ralph M. A.
*Smith, Richard D. D.
*Spence, G. A. G.
*Spooner, F. J.
Stables, J. M.
Stevens, D. W.
Stevenson, I. P.
*Stockbridge, R. A. W. D.
Sture, J. H.
Sugden, B. H.
Sutherland, J. D.
Symington, Joan R. A. (Miss)
*Tate, A. F.
*Taylor, B. H.
*Taylor, E. N.
Tempest, J. F.
Thomas, B. H.
Thorne, E. G.
Tilly, J. W.
Toffolo, J. J.
*Tonge, Jean M. (Miss)
Towlson, A. R.
Turner, D. I. R.
*Turner, P. G.
Turner, R. Y.
*Vallis, P. H. M.
*Vaughan, P. W. F. N.
Vincent, R. J.
Waldren, G. E.
Walker, W. H.
Walls, L. E.
Ward, Nora P. (Miss)
*Wareham, L. A.
Watson, D. A.
Watts, E. M.
Weatherly, G. C.
Weaver, G. R. E.
*Whatling, A. J.
Whincup, M. F.
Whittle, P. J.
*Wickham, H. L.
*Wilczynski, J. A.
Wilkie, G. W.
Will, O. E.
Wilson, Roy
Wise, H. B. A.
Withey, M. J.
Wood, J. G.
Worts, J. B.
*Wright, Alec.
*Wright, D. C.
Wright, Shirley D. (Miss)
Wynn, D. A.

* Subject to approval of History Thesis or Theses.

ALLIED SOCIETIES

Changes in Officers and Addresses

Institute of South African Architects. President-in-Chief, Mr. S. N. Tomkin [*A*], 4th Floor, Palmer House, Smith Street, Durban, Natal, South Africa. *Transvaal Provincial Institute.* Secretary, Miss J. Lange, 611 Kelvin House, 75 Marshall Street, Johannesburg.

Stirling Society of Architects: President, Mr. T. L. Barr, B.Sc., 47 Port Street, Stirling.

South-Eastern Society of Architects—Canterbury District Chapter

An Ordinary Meeting of the Chapter was held on 10 January at Canterbury. Mr. Harold Anderson, F.S.A. [*F*], from the Chair, apologised for the absence due to illness of Major F. Arnold Perren [*F*], the Chapter Chairman; also for the fact that Mr. G. Maxwell Aylwin [*F*], who was to have been one of the speakers, was not sufficiently well to make the long journey to Canterbury. He then gave a very hearty welcome to Mr. A. L. Roberts [*F*], Honorary Secretary, R.I.B.A., who read his paper on *The Work of an Allied Society*. There followed considerable discussion on the many points raised by Mr. Roberts, particularly on the system which the Institute was setting up to keep members more closely in touch with the work of its committees. The formation of Groups within Chapters, the proposed Junior Organizations and the question of increased publicity for architecture on a national basis, were also discussed at some length. A vote of thanks to Mr. Roberts was proposed by Mr. H. Campbell Ashenden, M.C. [*F*], seconded by Mr. L. H. Wilson [*A*], and passed unanimously. Mr. Roberts replied briefly.

Manchester Society of Architects' Annual Dinner

The Annual Dinner of the Manchester Society of Architects was held at the Masonic Temple, Manchester, on 26 January. Mr. F. Leslie Halliday [*F*], the President of the Society, presided and proposed the toast of 'The Royal Institute of British Architects and its Allied Societies'. In doing so he described the present-day architect as 'not only a creative designer but an administrator, social expert, economist, conjurer and wizard'. Mr. A. B. Knapp-Fisher, F.S.A., Vice-President, R.I.B.A., replied. He expressed the fervent hope that austerity building was not here to stay because he saw in the next twenty-five years opportunities for 'such a wonderful building period as to create a new Renaissance'. The toast of 'The City of Manchester' was proposed by Mr. G. Sanville [*F*], Senior Vice-President of the Manchester Society, and responded to by the Lord Mayor, Alderman R. Moss, J.P. Mr. E. S. Benson, M.B.E. [*F*], proposed the toast of 'The Guests', and Mr. Donald Stephenson, Controller, North Region, B.B.C., replied.

GENERAL NOTES

Ordnance Survey Maps

To release urgently needed storage space it has been decided to dispose of the miscellaneous collection of Ordnance Survey maps in the R.I.B.A. Library, and to preserve only those of special historic interest.

A complete set of 6 in. maps of the United Kingdom may, however, be consulted by any member of the public at the Royal Geographical Society, 1 Kensington Gore, London, S.W.7.

Leverhulme Research Fellowships, 1950

Application is invited for Fellowships and Grants in aid of research. The Fellowships and Grants are intended for senior workers who are prevented by routine duties or pressure of other work from carrying out research. They are limited to British-born subjects normally resident in the United Kingdom. In exceptional circumstances the Trustees may waive the condition as to residence. The Trustees are also prepared to consider applications from groups of workers engaged upon co-operative programmes of research particularly from those engaged upon long-distance programmes or in institutions in which the normal facilities for research have been curtailed by the war.

The duration of the awards will not normally extend over more than two years or less than three months and the amount will depend on the nature of the research and the circumstances of the applicant.

Forms of application may be obtained from the Secretary, Dr. L. Haden Guest, M.C., Leverhulme Research Fellowships, 7 Bedford Row, London, W.C.1.

Applications must be received on or before 1 March 1950. Awards will be announced in July and will date from 1 September 1950.

Leeds Education Committee: Pilkington Research Scholarship

(1) The object of the Grant is to encourage original work in some subject related to the theory or practice of architecture.

(2) Candidates for the Grant must be Senior Assistant or Assistant members of the staff of the Leeds School of Architecture, or must be holders of the Leeds Diploma in Architecture of at least two years standing on 1 September prior to the date of the award.

(3) Candidates must submit, with their letter of application, an outline programme of their proposed investigation and/or travel, together with the names of two persons to whom reference may be made.

(4) The holder of the Grant must submit a report incorporating the results of his investigation not later than 31 December of the year following that of the award.

(5) A copy of the Report, which must, as far as possible, be presented in a form suitable for publication, must be deposited in the Library of the School of Architecture.

(6) Applications should reach the Chief Education Officer, Education Offices, Calverley Street, Leeds 1, *not later than* 1 *March* 1950.

Obituaries

William Henry White [*F*] was a past member of the Council and had served for many years on the Statutory Board of Examiners, as an Hon. Examiner and on the following Committees: The Practice Standing Committee, the Conditions of Contract Committee, the London Building Acts Committee, the Science Standing Committee and the Registration Committee. His colleagues on these Committees have referred to the regularity of his attendance, the wide knowledge and experience which he brought to bear on the work of such Committees, and his readiness to undertake any investigation or other special task. He was keenly interested in the A.B.S. He died on 17 December 1949 six days before his 87th birthday.

Mr. White's son, Mr. T. Hansford White, has sent the following appreciation:

'W. Henry White was born in Bristol on 23 December 1862, was educated at the Bristol Grammar School and later studied at the Bristol School of Art. In 1881 he was articled to Mr. W Hartley Price for three years, and then joined the staff of Messrs. Edwin Seward and Thomas at Cardiff. He came to London in 1885, and entered the office of Mr. George Sherrin in Finsbury Circus, and at that time also became a member of the Architectural Association and studied at the Royal College of Art, South Kensington, where he won prizes for Construction, Measured Drawings, and Design. In 1886 he went to the office of Mr. Thomas Henry Watson and became his chief assistant, and in 1887 passed the R.I.B.A. final examination. He passed the District Surveyors examination in 1889, and in 1892 began practice for himself at Vere Street, Oxford Street, and two years later moved to his office at 14a Cavendish Place, Cavendish Square, London, from which address he still practised up to the time of his death. In 1928 he took two of his sons into partnership, and the firm became W. Henry White and Sons.

'An active Freemason, he was Master of the Hiram Lodge and also a member of the Arts Club, and of the Royal Sanitary Institute.

'His practice consisted largely of domestic work in town and country, hotels, offices, business premises and shops in London, particularly in the West End. He was well known as the architect of a large number of doctors' houses in Harley Street, Wimpole Street, and Queen Anne Street, and neighbourhood, and for his planning and ability to make full use of a site and give well-lighted rooms at which he was very skilful and in advance of his time. He exhibited perspectives of these houses in the Architectural Room of the Royal Academy for many years. His larger buildings included the May Fair Hotel; Byron House, St. James's Street; Piccadilly House, Piccadilly; Portman House, Oxford Street; Queen's Court and Ice Rink, Bayswater; and the Queen's Canadian Hospital, Shorncliffe. He was the author of papers on school planning, town houses, and the responsibility of architects, which were read at meetings of the R.I.B.A.

'His hobby was sailing, and he was a member of the Royal Corinthian Yacht Club, also the Upper Thames Sailing Club, and anything to do with boats was a great delight to him; he taught his four sons to sail, for which enjoyment they have to thank him, as also for the way in which he has shown them how to continue active to the end.

'He spent the later years of his life at his home at Bourne End-on-Thames in the house which he designed and built for himself, and his great pleasure was his garden and fruit trees.'

Richard Croft James [*Ret. F*] was an architect whose work was well known in Bristol and its neighbourhood. He died at Westbury-on-Trym on 21 August last, aged 76.

Educated at Clifton College, he served his articles with the late W. L. Bernard [*F*], and began practice with W. S. Paul [*A*] in 1894. His early success in winning the competition for the South African war memorial at Clifton College showed the bias of his gifts, and he soon became one of the recognized architects of school buildings in the west country. Among his works were the Ryland Library at the Colston Girls' School and the new technical schools and library at Colston Boys' School. He also submitted the winning design for the Bruce Cole Institute for H. J. Packer and Co. and the new offices of that firm. Though he was responsible for the design of some domestic buildings in Bristol and neighbourhood, the bulk of his practice was institutional, licensed premises and commercial buildings. In partnership with Mr. Paul he was responsible for the design and building of factory and offices for Gardiner, Sons and Co., Ltd., steam bakery for Smith, Neville and Co., clothing factory for Messrs. Bertish, all at Bristol, and National Provincial Bank building, Horsfield.

Mr. James was keenly interested in the work for the blind, and played a leading part in the establishment of the three homes in Pembroke Road, Downleaze, and at The Glen, Bristol; he was architect of the Royal Blind Asylum Workshops, St. George's Road, Bristol. He also took a keen interest in local professional matters, and was for some three years hon. secretary of the Bristol Society of Architects, as well as being a member of the Council of that body.

Mr. James was elected Associate, R.I.B.A. in 1896, and a Fellow ten years later. He retired in 1945.

Percy Robinson. The death is announced of Mr. Percy Robinson [*F*] of Leeds. He became Fellow, R.I.B.A. in 1905, and served at one time on the Council of the Institute. He was 81.

His were the winning designs in competitions for Bethnal Green Town Hall, Hove Library, and the Corporation Kursaal, Douglas, I.O.M. The principal examples of his work in Leeds are the Central Fire Station with extensions and living quarters, Leeds Union Children's Home, a masonic hall, Armley Public Library, the Forum Cinema and the West Leeds Club. He was also the architect of a large number of clothing factories, engineering works, leather works and tanneries, shops, offices and garages in the West Riding of Yorkshire and in Scarborough.

In 1926 his book *Leeds: Old and New* was published. This was supplemental to his *Relics of Old Leeds*, which was illustrated by himself and published in 1896.

Mr. W. A. Jones [*F*], of Jones and Stocks [*F*/*F*], Leeds, has sent the following appreciation:

'Percy Robinson died after a short illness, having attended at his office up to a few weeks before.

'He commenced practice at a comparatively early age and was soon entrusted with several shop and business premises in Briggate, the main shopping street of the city. This was at a period when the local Burmantofts terra cotta was in vogue, and he made full use of its adaptability for free ornamentation. Other works included Armley Branch Library, Roundhay Children's Home, Leeds Fire Station dwellings, St. Martin's Parochial Hall, Chapeltown. He also designed various domestic work of a picturesque character, including his own house, "Treen", at Chapeltown and a pleasing small house and studio at Collingham.

'From about 1905 to 1914 he collaborated with W. Alban Jones [*F*] in competition work, and they won and carried out as joint architects Hove Public Library, Bethnal Green Town Hall, Villa Marina Kursall, Douglas, I. of M., Hostel at Leeds Training College, Headingley Baptist Church and Schools, etc. Some time after this period he took into partnership Mr. J. J. Birkinshaw [*L*], who will now continue the practice in Leeds.

'An exhibitor at the R.A. and a facile sketcher, he published *Relics of Old Leeds*, a book much sought after locally now that many of the buildings illustrated have been demolished. His sketches also appeared in several books dealing with the Yorkshire dales and moors over which he loved to ramble along with the late Mr. Edmund Bogg, who knew every bye-way. Latterly he rambled alone and further afield on the Continent, and a series of capable architectural etchings by him ensued.

'A prominent Freemason in his time and one of the founders of the Leeds Savage Club, the loss of his cheery personality will be felt not least by the few original members still left.'

Mr. Robinson was a past President of the Leeds and Yorkshire Architectural Society and represented that body on the R.I.B.A. Council in the Session 1909/10.

Frank I'Anson Bloomfield [*F*], who died on 4 October 1949, was a partner in the firm of Spencer, Spencer and Bloomfield of 23 Phillip Street, Sydney, N.S.W., Australia. He was elected an Associate, R.I.B.A., in 1920 and Fellow in 1949.

The firm has an extensive practice embracing all classes of work, Mr. Bloomfield being responsible for the design of the Northern Suburbs and Rookwood Crematoria, Sydney; many residences and blocks of flats; and recently schools for the Education Department and housing projects for the N.S.W. Housing Commission.

He retired from the firm, owing to ill-health, about twelve months ago. He was an expert draughtsman, skilful in pen draughtsmanship and water colour, subjects he studied for many years at the atelier of the late Julian Ashton, C.B.E.

Before commencing practice he studied with Mr. B. J. Waterhouse [*F*], and at the School of Architecture, Sydney Technical College, and was for a time on the architectural staff of the Government Architect, Sydney.

He had a fine record of war service, having taken part in the Boer War and the 1914-18 War. After World War I he studied at the Architectural Association School, London, and travelled on the Continent and in England. He passed the special examination for Associateship in 1920, and received advice of his election to Fellowship just before he died.

Mr. Bloomfield was a relative of Edward I'Anson, who was president of the R.I.B.A. in 1886-87.

Frank Bloomfield was much respected in the profession in Sydney, his outstanding qualities being a fine understanding and love of architecture, unswerving integrity and loyalty to the ethics of the R.I.B.A. and R.A.I.A. He had many friends, and the charm of his personality will remain a fragrant memory to all who knew him.

William Ernest Watson [*F*], T.D., Barrister-at-Law, Hon. LL.D., A.R.I.C.S., A.M.P.T.I., died suddenly on 12 January of heart failure. He was 69 years of age.

He became an Associate of the R.I.B.A. in 1905 and a Fellow in 1919. He started practice in London in 1910, having been articled to Sir John Burnet and studied in the Glasgow School of Art.

C. W. writes: 'Willy' Watson's work was varied and included country houses, factories and housing, together with some ecclesiastical work. The war of 1914-18 interrupted a growing practice as, having been a Territorial for many years, he went to France as an officer in the 1st City of London Royal Field Artillery.

Returning to practice after the war he read for the Bar in his spare time and was called at Gray's Inn as a Barrister-at-Law. To his many activities service on R.I.B.A. Committees can be added, as for six years he was Joint Hon. Secretary of the Practice Standing Committee, and a member of the Special Committee on the Scale of Charges. He was also one of the Examiners in the R.I.B.A. Examinations. The combination of a lay-legal mind was of great value in the deliberations of the Committees and as an Examiner, and the other Joint Hon. Secretary of the Practice Standing Committee pays tribute to the educational value of such personal co-operation.

Watson's literary work included Emden and Watson's *Building Contracts and Practice*, *Watson on Contracts and Other Discourses* and editing the fifth edition of Redman's *Arbitration and Awards*, in addition to many articles in professional journals. He became a member of the Institute of Arbitrators and served as President, and for many years had been Registrar of that body. He acted as Arbitrator in building and other disputes and appeared as counsel in cases concerning architectural and contract matters. His architectural training was an asset in such disputes.

In addition to his general legal knowledge he was an expert in the London Building Acts, having passed the qualifying examination to act as District Surveyor. As an Associate member of the Town Planning Institute and an Associate of the Royal Institution of Chartered Surveyors it can be said that 'Willy' Watson's knowledge of professional matters was all-embracing.

He had other interests besides his profession, and was instrumental in the promotion of the annual golf match between members of the R.I.B.A. and the London Master Builders' Association. Tennis, riding, sailing and fishing were also among his hobbies.

He had a cheerful outlook on life, and even the loss of his home, office and all his personal possessions in the recent war failed to disturb his equanimity, though many valuable records were lost and were irreplaceable. His genial temperament endeared him to a large circle of friends who will be poorer by the absence of 'Willy' Watson.

Mr. Watson was Joint-Hon. Secretary of the Practice Standing Committee from 1926-27 to 1931/32, and served as an R.I.B.A. Examiner from 1929-30 to 1932-33, and on the Special Committee on the Scale of Charges from 1927-28 to 1932-33. C.W.

Alexander George Adkin [*Ret. F*] died on 11 August last, aged 84. When actively engaged in the profession he practised in Bradford and Ilkley and designed the Newhall Housing Estate, Otley, the Wesleyan Assembly Rooms, Ilkley, and many residential buildings in Bradford, Ilkley and Wharfedale.

Alfred George Staveley Bailey [*F*] was in partnership with Mr. W. J. Mountain [*F*], practising as H. E. Hawker, Mountain and Bailey at Hinton Buildings, Hinton Road, Bournemouth, at the date of his death on 8 January last, aged 65. He had been in ill-health for some months. He was trained in Southampton and entered the firm in 1923. He was a Fellow of the Western Chapter, Hampshire and Isle of Wight Architectural Association.

Mr. W. J. Mountain carries on the practice.

Alec Smithers [*Ret. F*] died on 23 September last, aged 71. He was trained at the A.A. and the Royal Academy School, and articled to Mr. W. Campbell-Jones, the father of Lt.-Col. O. Campbell-Jones, F.R.I.C.S., senior partner in the firm of Campbell-Jones and Sons. After serving his apprenticeship Col. Campbell-Jones's father took Smithers into partnership and the partnership between them lasted from 1919 until its dissolution in 1937, after which Smithers went into private practice and later to the staff of the Ministry of Works.

His principal architectural works were the Hongkong and Shanghai Bank, Lloyds Bank, King William Street, and the London Assurance Offices, all in the City; Moorfields Eye Hospital, a hospital at Margate, and domestic and ecclesiastical work in London and the Home Counties. He was architect to Toc H.

William Norman Hughes [*A*] died at Cardiff on 6 December 1949. He was only 41, and leaves a wife and two young daughters. Born at Abergele, North Wales, he entered Local Government service in 1927 and held appointments with the Boroughs of Wembley, Canterbury and Beddington and Wallington.

In 1943 he was appointed on the Regional Staff of the Ministry of Town and Country Planning at Cardiff, and in July 1949 he was promoted Regional Planning Officer and transferred to the London Region. He was elected an Associate of the Royal Institution of Chartered Surveyors in 1937, Associate Member of the Institute of Municipal Engineers in 1933, Associate Member of the Town Planning Institute in 1941, and Associate, R.I.B.A. in 1943. He was an energetic member of the South Wales branches of these learned Societies. Sincere sympathy is extended to his widow and family on the death of a man at the very maturity of his professional career.

Arthur H. Hasnip [*L*]. The death occurred on 13 December of Mr. Arthur Hugh Hasnip, who was a partner in the firm of Arthur W. Cooksey and Partners, Garrick Street, London.

While most of his work was carried out jointly with his two colleagues, Messrs. R. A. Cooksey [*F*] and G. M. Kingsford, M.A. [*F*], Mr. Hasnip was chiefly responsible for an office block and the replanning of the Southwark Borough market, an extension to Messrs. Peak Frean's factory, Bermondsey, a furniture repository and offices, Brixton, and the St. Saviour's Almshouses, West Norwood. He was the architect of a new secondary school at Gravesend, Kent, and of other work for the Kent County Council.

Surveyor to the wardens of St. Saviour's Cathedral, Southwark, Mr. Hasnip was a member of the Southern Counties Consultative Committee of Architects and Builders.

He was educated at King's College, Canterbury, and saw service from 1914-18 in the First German War as a Captain in the R.A.M.C., being mentioned in dispatches and awarded the Order of Nile by the King of Egypt.

Christopher Chart, F.R.I.C.S. [*L*] was in partnership with his nephew, Mr. Christopher Chart, Junr., A.R.I.C.S., at Mitcham, Surrey, at the date of his death on 17 December 1949, aged 75.

He commenced practice in 1894, and his principal architectural works were the Wandle Valley Isolation Hospital, the Borough of Cambridge Isolation Hospital, Council housing estates for Mitcham Urban District Council, and licensed premises in Tooting.

Mr. Chart was a member of the Council of the Royal Institution of Chartered Surveyors from 1924-48, and held that body's Special Diploma in Sanitary Science. He was a member of the Croydon Chapter of the South Eastern Society of Architects, and Chairman of the Chapter in the year 1936.

Notes from the Minutes of the Council

MEETING HELD 3 JANUARY 1950

New Year Greetings: The President extended his cordial good wishes for 1950 to members of Council and members of the Institute's staff.

New Year Honours: The Secretary reported the following awards in the New Year Honours list: *Knight Bachelor:* John Ninian Comper; Philip Hendy, Director, National Gallery. *G.C.B.:* Sir William Douglas, K.B.E., Secretary, Ministry of Health. *G.B.E.:* Sir Malcolm Trustram Eve, Bart., M.C., T.D., K.C., lately Chairman, Central Land Board and War Damage Commission; The Earl of Ilchester [*Hon. F*]. *C.B.E.:* J. R. Beard, lately Chairman, Codes of Practice Council; O. G. S. Crawford, Archæologist; K. I. Julian, Chairman, South-East Metropolitan Regional Hospital Board; C. A. Morrison, Chief Surveyor, Ministry of Works; F. M. Sleeman, Immediate Past President, National Federation of Building Trades Employers. *O.B.E.:* J. C. Cox, Secretary, Building Apprenticeship and Training Council, Ministry of Works; Kenneth Holmes, Principal Leicester College of Art; W. M. Keesey, M.C. [*A*]; Alderman A. H. Telling, General Secretary National Association of Operative Plasterers.

It was agreed to send the cordial congratulations of the Council to the recipients of these awards.

The Honorary Associateship: The Secretary reported that Mr. Ralph Deakin, O.B.E., and Dr. Joan Evans, D.Litt., Lit.D., F.S.A., had accepted the Council's nomination for election to the Honorary Associateship.

The Honorary Corresponding Membership: The Secretary reported that M. Hubert Schumacher, Architecte de l'Etat-Directeur of Luxembourg, had accepted the Council's nomination for election as an Honorary Corresponding Member.

R.I.B.A. Distinction in Town Planning: The Council approved the conferment of the R.I.B.A. Distinction in Town Planning on Mr. Graham R. Dawbarn [*F*].

As Godwin and Wimperis Bursar, 1931, Mr. Dawbarn submitted a report on 'American Air Ports'. He has acted as adviser to four governments, two Indian States, the States of Jersey and Guernsey, and numerous municipalities, including the City of London, with regard to aerodrome construction including landing grounds, buildings, lay-outs, zoning, etc.

His executed work includes landing ground works at Birmingham, Cheltenham, Derby, Guernsey, Heston, Jersey, Langley, Loughborough and Perth.

The Institute of Architects of Malaya: Revision of Rules: Formal approval, as provided for in Bye-law 71, was given to the revised rules of the Institute of Architects of Malaya.

Membership: The following members were elected: As Honorary Associates, 4; as Honorary Corresponding Members, 2; as Fellows, 6; as Associates, 81; as Licentiates, 8. Students: 101 Probationers were elected as Students.

Applications for Election: Applications for election were approved as follows: *Election 7 February 1950:* As Honorary Associates, 2; as Honorary Corresponding Members, 1; as Fellows, 4; as Associates, 46; as Licentiates, 5. *Election 2 May* 1950 (*Overseas Candidates):* As Fellows, 2; as Associates, 6.

Applications for Reinstatement: The following applications were approved: As Associates: John Steel, Geoffrey Lawrence Williams; as Licentiates: Walter James Baker, Joseph Jonathan Giddens, Robert Henry Glegg.

Resignations: The following resignations were accepted with regret: James Hamilton Anderson [*F*], Arthur Fred Collins Bentley [*F*], Frederick George Limmer [*F*], Donald MacGillivray [*F*], Sir Henry Berney, J.P., D.L. [*A*], Mrs. Jane Jardine Thomas [*A*], Marshall Walker [*A*], Herbert Frank Bottome [*L*], Frederick John Stevens [*L*], Percy Henry White [*L*].

Applications for Transfer to Retired Members' Class under Bye-law 15: The following applications were approved: As Retired Fellows: William Albert Johnson, Eadred John Tennant Lutyens, William Henry May, John Richard Mewton, Francis Henry Morley, Benjamin William Stuttle, Edward Arthur Verger; as Retired Associates: Douglas Chantler Leigh, Robert Philip Shaw, Allan Murray Campbell Young; as Retired Licentiates: Percy Arthur Coad, Harold Gerald Coyne, James Sylvar Butchart Davidson, James George Flatman, Hedley Cecil Queree, John Ernest Richardson, Frederick Charles Robson.

Obituary: The Secretary reported with regret the death of the following members: W. Leonard Dowton [*F*], Joseph Weekes [*F*], William Henry White [*F*]. Mr. White was a past member of the Council. Charles Matthew Hadfield [*Ret. F*]. Mr. Hadfield was a past President of the Sheffield, South Yorkshire and District Society of Architects and Surveyors, and had represented that Society on the Council and the Allied Societies' Conference. Frederick Quy (Retired Member of the Society of Architects), John Burton Healing [*A*], William Norman Hughes [*A*], Stanley Harold Smith [*A*], Allen Collier James [*Retd. A*], Christopher Chart [*L*], Arthur Hugh Hansip [*L*], Archie Ainsworth Hunt [*L*], William H. Martin [*L*].

Membership Lists

ELECTION: 7 FEBRUARY 1950

The following candidates for membership were elected on 7 February 1950.

AS HONORARY ASSOCIATES (2)

Deakin: Ralph, O.B.E., Knight of the Danneborg Order.
Evans: Joan, D.Litt., D.Lit., F.S.A.

AS HONORARY CORRESPONDING MEMBER (1)

Schumacher: Hubert, Luxembourg.

AS FELLOWS (4)

Firth: Francis Digby [*A* 1937].
Goldsmith: Humphrey Hugh [*A* 1931], Bath.
Wakeford: Henry Kenneth [*A* 1936].
Westerman: Albert Edwin, A.A.Dip. (Hons.) [*A* 1930].

AS ASSOCIATES (46)

Allen: Edward Taylor, Hawes, Yorks.
Bain: David, D.A. (Edin), Penicuik, Midlothian.
Bebb: William Thomas, Dip.Arch. (Cardiff), Rhymney, Mon.
Black: John Peter Raby, Leigh-on-Sea, Essex.
Bourne: Michael Rex, Exeter.
Bramwell: John Harbron, Darlington.
Brock: David Le Marchant, B.Arch. (Hons.) (L'pool), Liverpool.
Brown: Philip Vaughan, B.Arch. (L'pool), Birkenhead.
Bull: Roy Herbert Ernest.
Carver: Kenneth Maltby, D.F.C., Rayleigh, Essex.
Catleugh: John Denis Harwood.
Clarke: Peter Burrough, B.Arch. (L'pool), Ashbourne, Derbyshire.
Cleverly: Lionel Mark, Portsmouth.
Diplock: Philip Russell, B.Arch. (Hons.) (L'pool), Liverpool.
Dunnett: Frank, Chelmondiston, Suffolk.
Flett: David Albert, Findochty, Banffshire.
Frith: Thomas Ian, B.A. (Hons. Arch.) (Sheffield), Sheffield.
Gass: Anthony Gilpin, B.Arch. (Hons.) (L'pool), Whitehaven, Cumberland.
Griffiths: Myrddin Rhys, Pontypridd.
Hollamby: Edward Ernest.
Holroyd: Geoffrey Hulette, B.A. (Hons. Arch.) (Sheffield).
Howell: Margaret (Miss), B.Arch. (L'pool), Liverpool.
Jones: David Denison, Leicester.
Leithead: Arthur Ernest, Norwich.
McGoran: William, B.Arch. (Dublin), Wexford, Eire.
Mackintosh: Alastair Carson, D.A. (Edin), Wallasey, Cheshire.
Madeley: Graham Stanbury, Dip.Arch. (Birm), Birmingham.
Metcalfe: Alan, Dip.Arch. (Leeds), Normanton, Yorks.
Michell: Gordon Ellis.
Millett: Maureen (Mrs.)
Moat: Audrey Mary (Miss), Leeds.
Oakley: David Francis, Guildford.
Pass: Roger Walter, Leeds.
Pegg: Marcus John, Dip.Arch. (Nottm), Nottingham.
Pringle: Derek, Middlesbrough.
Rabson: Ronald Jeffery.
Rolley: Horace William, Dip.Arch. (Birm), Kidderminster.
Roper: Arthur Hugh, Dip.Arch. (L'pool), Hoylake, Cheshire.
Samuels: Alfred Fox.
Savage: Brian Anthony William, Bristol.
Simpson: Ivan George David, D.A. (Dundee), Monifieth, Angus.
Spence: William Alexander Bruce, B.Arch. (L'pool), Cambridge.
Towell: Eric Augustus, Richmond, Surrey.
Vaughan: Edmund Richard, Leeds.
Warner: Robert Watkin, Burford, Oxon.
Yeates: Gilbert, Dip.Arch. (Manchester), Salford.

AS LICENTIATES (5)

Collard: Frank Allen, Southport.
Donaldson: John, Wakefield.
Kryton: John.
Murray: Albert French, Croydon.
Tonge: George Maxwell, Southport.

ELECTION: 7 MARCH 1950

An election of candidates for membership will take place on 7 March 1950. The names and addresses of the candidates with the names of their proposers, found by the Council to be eligible and qualified in accordance with the Charter and Bye-laws, are herewith published for the information of members. Notice of any objection or any other communication respecting them must be sent to the Secretary, R.I.B.A., not later than Monday 6 March 1950.

The names following the applicant's address are those of his proposers.

AS HON. FELLOW (1)

Kelly: Sir Gerald Festus, President of the Royal Academy, 117 Gloucester Place, Portman Square, W.1. Proposed by the Council.

AS FELLOWS (7)

Darbyshire: Major Leslie [*A* 1933], 3 College Street, Nottingham; 11 Albert Road, Bunny, Notts. A. E. Eberlin, C. F. W. Haseldine, T. N. Cartwright.

Hebeler: Bernard Adam, M.A. (Oxon) [*A* 1934], 13 Grosvenor Crescent, S.W.1; 29 Egerton Crescent, S.W.3. J. Macgregor, H. S. Goodhart-Rendel, Howard Robertson.

Lock: Cecil Max [*A* 1932], 'Alver Bank', Stokes Bay, Gosport. The Hon. Godfrey Samuel, Dr. J. L. Martin, Frederick Gibberd.

Melvin: James, A.A.Dip. [*A* 1936], 21 Russell Square, W.C.1; 35A Pembroke Square, W.8. Gordon Tait, A. B. Knapp-Fisher, A. L. N. Russell.

Oakes: Colin St. Clair, M.B.E., T.D. [*A* 1931], Architects' Department, Boots Pure Drug Co., Ltd., Nottingham; South Muskham Prebend, Southwell, Notts. Prof. William Holford, G. G. Wornum, Edward Playne.

Risdon: Frank Heriot [*A* 1936], 122 Barnfield Wood Road, Beckenham, Kent. T. E. Scott, H. Bramhill, Denis Poulton.

Robertson: George William [*A* 1928], 92 Bath Street, Glasgow, C.2; 'Strathmore', Kilbryde Crescent, Dunblane. William Ross, F. R. Wylie, W. Underwood.

AS ASSOCIATES (64)

The name of a school, or schools, after a candidate's name indicates the passing of a recognized course.

Allan: Harry Williams Roy, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), c/o Northern Regional Hospital Board, Inverness. John Needham, Donald Ross, W. Salmond.

Baker: William David, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll. Cardiff), 56 Wenvoe Terrace, Barry, Glamorgan. Lewis John, Harry Teather, C. F. Jones.

Barton: John Griffith, Dip.Arch. (Regent Street Poly.) (The Poly., Regent St. (London): Sch. of Arch.), 12 Cambridge Gardens, Winchmore Hill, N.21. J. S. Walkden, G. A. Jellicoe, W. Mollison.

Beck: John, Dip.Arch.(Dist.) (Dunelm) (King's Coll. (Univ. of Durham), Newcastle-upon-Tyne, Sch. of Arch.), 6 Bentinck Villas, Newcastle-upon-Tyne 4. Prof. W. B. Edwards, J. H. Napper, T. L. Browne.

Bennett: Simon de Courcy (Bartlett Sch. of Arch.: Univ. of London), Buntings, Datchworth, Knebworth, Herts. Prof. H. O. Corfiato, A. J. May, Paul Mauger.

Beresford: Peter George (Birmingham Sch. of Arch.), 201, Sarehole Road, Hall Green, Birmingham 28. A. Douglas Jones, T. M. Ashford, A. R. Young.

Clare: Edwin Douglas Hensman, Dip.Arch. (Regent St. Poly.) (The Poly., Regent St., London: Sch. of Arch.), 68 Manor Drive, Whetstone, N.20. J. S. Walkden, David Jenkin, B. W. H. Scott.

Clark: Aileen Mary (Mrs.) (Arch. Assoc. (London): Sch. of Arch.), 74 Talgarth Mansions, W.14. David Stokes, A. R. F. Anderson, R. F. Jordan.

Clarke: Peter Anthony [Final], 13 St. George's Square, S.W.1. S. R. Pierce, Miss G. W. M. Leverkus, G. R. Dawbarn.

Cocker: John Stanley (Arch. Assoc. (London): Sch. of Arch.), 70 Vivian Avenue, Hendon, N.W.4. R. F. Jordan, George Fairweather, R. E. Enthoven.

Cole: David (Arch. Assoc. (London): Sch. of Arch.), 17 Sheffield Terrace, W.8. R. F. Jordan, A. R. F. Anderson, R. E. Enthoven.

Cotton: Kenneth Sidney (The Poly., Regent St., London: Sch. of Arch.), 86, Links Avenue, Gidea Park, Essex. J. S. Walkden, Herbert Kenchington, Walter Goodesmith.

Craven: Michael Loftus (Arch. Assoc. (London): Sch. of Arch.), 246 Kensington Close, Wright's Lane, W.8. R. F. Jordan, R. E. Enthoven, A. R. F. Anderson.

Crisp: Peter Norman (Northern Poly. (London): Dept. of Arch.), 3 Pevensey Avenue, New Southgate, N.11. T. E. Scott, H. St. J. Harrison, Mrs. Gillian Harrison.

Dunn: Martin Kenneth, Dip.Arch. (Dist.) (L'pool) (Liverpool Sch. of Arch.: Univ. of Liverpool), 1 Bassett Crescent, W. Southampton. Prof. L. B. Budden, Donald Brooke, B. A. Miller.

East: Alan George (Leeds Sch. of Arch.), c/o The School Inn, Ackworth, nr. Pontefract. Eric Morley, H. W. Barker, G. H. Foggitt.

Evans: Dinah Margaret (Miss) (Leeds Sch. of Arch.), 27 Westbourne Park, Scarborough. Applying for nomination by the Council under Bye-law 3 (*d*).

Finch: John Herbert [Final], 22 Rainsford Avenue, Chelmsford. J. M. Scott, H. Conolly, Norman Keep.

Fuller: Geoffrey Mason, Dip.Arch. (Regent St. Poly.) (The Poly., Regent St., London: Sch. of Arch.), 196 Colchester Road, Ipswich. J. S. Walkden, E. J. Symcox, David Jenkin.

Gowan: James [Final], 2 Park Court, Clapham Common, S.W.4. E. B. O'Rorke, Edward Armstrong, Frederick McManus.

Graham: Gordon, Dip.Arch. (Nott'm) (Nottingham Sch. of Arch.), 51 Radcliffe Road, West Bridgford, Nottingham. Percy Bartlett, J. W.M. Dudding, F. W. C. Gregory.

Greeves: Thomas Affleck, B.A. (Arch.) (Cantab) (Arch. Assoc. (London): Sch. of Arch.), 23 Wimpole Street, W.1. R. F. Jordan, J. M. Easton, R. E. Enthoven.

Griffiths: James Elwyn, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff). 'Burn-Side', Harriet Street, Trecynon, Aberdare. Lewis John, T. A. Lloyd, C. F. Jones.

Hare: Kenneth (King's Coll. (Univ. of Durham), Newcastle-upon-Tyne, Sch. of Arch.). 'Hextol', Broom Lane, Whickham, Newcastle-upon-Tyne. Prof. W. B. Edwards, R. Mauchlen, J. H. Napper.

Hill: Ian Charles, Dip.Arch. (Birm) (Birmingham Sch. of Arch.), 84 Yardley Green Road, Little Bromwich, Birmingham 9. A. Douglas Jones, T. M. Ashford, A. R. Young.

Hill: John Gordon (The Poly., Regent St., London: Sch. of Arch.), 60 Eastbrook Road, Blackheath, S.E.3. D. H. McMorran, E. V. Harris, Horace Farquharson.

Hiner: John Peter, A.A. Dip. (Arch. Assoc. (London): Sch. of Arch.). Broome Cottage, Broomfield Road, Chelmsford. R. F. Jordan, J. M. Easton, R. E. Enthoven.

Hobart: Leonard Frederick, Dip.Arch. (Regent St. Poly.) (The Poly., Regent Street, London: Sch. of Arch.), 44 Fortess Road, N.W.5. J. S. Walkden, David Jenkin, John Greenidge.

Jones: Geoffrey Berrington, B.Arch. (L'pool) (Liverpool Sch. of Arch.: Univ. of Liverpool), 18 Knowsley Road, Wallasey. Prof. L. B. Budden, B. A. Miller, D. Brooke.

Kennett: Dennis Victor, Dip.Arch. (Regent St. Poly.) (The Poly., Regent St., London: Sch. of Arch.), 36 Bathurst Mews, Lancaster Gate, W.2. J. S. Walkden, F. Q. Farmer, Frankland Dark.

Kovalevsky: Boris David, Dip.Arch. (Regent St. Poly.) (The Poly, Regent St., London: Sch. of Arch.), 104 Trinity Rise, S.W.2. J. S. Walkden, Walter Goodesmith, David Jenkin.

Large: John Kerr (Nottingham Sch. of Arch.), 1 Cavendish Crescent South, The Park, Nottingham. A. E. Eberlin, R. W. Cooper, F. A. Broadhead.

Lingard: Brian Hallwood [Final], 108 Ack Lane, Cheadle Hulme, Cheshire. A. Douglas Jones, C. G. Agate, W. C. Young.

Lloyd: Betty (Miss), B.Arch. (L'pool) (Liverpool Sch. of Arch.: Univ. of Liverpool), 2 Slatey Road, Birkenhead. Prof. L. B. Budden, Donald Brooke, Prof. Gordon Stephenson.

Macintyre: Alastair Duncan, B.Arch. (L'pool) (Liverpool Sch. of Arch.: Univ. of Liverpool), St. John's Rectory, Dumfries. Prof. L. B. Budden, B. A. Miller, D. Brooke.

McLean: James Frederick, Dip.Arch. (Regent St. Poly.) (The Poly., Regent St., London: School of Arch.), c/o 'Kyrton', Fosse Andre, Guernsey, C.I. J. S. Walkden, F. R. S. Yorke, Walter Goodesmith.

Maddison: William Hall, B.Arch. (Hons.) (Dunelm) (King's Coll. (Univ. of Durham), Newcastle-upon-Tyne, Sch. of Arch.), 'Ashburn', Wylam, Northumberland. Prof. W. B. Edwards, J. H. Napper, F. W. Harvey.

Maitland: Richard Macleod, A.A. Dip. (Arch. Assoc. (London): Sch. of Arch.), 108 Cheyne Walk, S.W.10. R. F. Jordan, A. R. F. Anderson Frederick MacManus.

Manwaring: Reginald Ernest [Final], 50 Beresford Road, Kingston-on-Thames, Surrey. H. C. Mason, O. F. Savege, Frederick Barber.

Maxwell: Robert Millar, B.Arch. (Hons.) (L'pool) (Liverpool Sch. of Arch.: Univ. of Liverpool), Dundela, Saul Street, Downpatrick, Co. Down, N. Ireland. Prof. L. B. Budden, D. Brooke, F. X. Velarde.

Mitchell: Thomas, D.A. (Dundee) (Dundee Coll. of Art: Sch. of Arch.), 6 Bishopgate, Cupar-Fife, Scotland. John Needham, J. F. Matthew, A. H. Mottram.

Mollin: Valerie Mary, Dip.Arch. (Cardiff) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 351 Barry Road, Barry, Glamorgan. Lewis John, Harry Teather, C. F. Jones.

Morgan: Alan, Dip.Arch. (Regent St. Poly.) (The Poly., Regent Street, London: Sch. of Arch.), 12 Routh Road, S.W.18. J. S. Walkden, David Jenkin, John Greenidge.

Ospalak: Paul Ivan, Dip.Arch. (Regent St. Poly.) (The Poly., Regent Street, London: Sch. of Arch.), 81 Wellesley Court, Maida Vale, W.9. J. S. Walkden, Sir Thomas Bennett, M. L. Winslade.

Reid: John Robson (The Poly., Regent Street, London: Sch. of Arch.), 245 South Lambeth Road, S.W.8. Peter Moro, E. M. Fry, Miss J. B. Drew.

Richards: Alan Kenneth Hamer, Dip.Arch. (Regent St. Poly.) (The Poly., Regent Street, London: Sch. of Arch.), The Motte, Altwood Bailey, Maidenhead. J. S. Walkden, David Jenkin, Walter Goodesmith.

Roberts: Alun. B.Arch. (Wales) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), 'Caledfryn', Groeswen, nr. Taffs Well, Glamorgan. T. A. Lloyd, Lewis John, C. F. Jones.

Samson: William Richard [Final], 41 Brechin Road, Arbroath, Angus. P. F. Burridge, John Needham, G. C. Young.

Seeley: Albert William James, Dip.Arch. (Regent St. Poly.) (The Poly., Regent Street, London: Sch. of Arch.), 77 Bushey Hill Road, S.E.5. J. S. Walkden, David Jenkin, Walter Goodesmith.

Shackleton: Vera Wendy (Miss) (Arch. Assoc. (London): Sch. of Arch.), East Bank, South Newington, Banbury. R. F. Jordan, R. E. Enthoven, A. R. F. Anderson.

Sherratt: Frank Edward, B.Arch. (L'pool) (Liverpool Sch. of Arch.: Univ. of Liverpool), 'Cartmel', London Road, Northwich, Cheshire. Prof. L. B. Budden, D. Brooke, B. A. Miller.

Shewring: Colin Ivor Michael (The Poly., Regent Street, London: Sch. of Arch.), 33 Wilmington Avenue, Chiswick, W.4. R. B. Craze, David Jenkin, J. S. Walkden.

Smith: Michael Vivian Stuart (Northern Poly. (London): Dept. of Arch.), 41 Brookfield, West Hill, Highgate, N.6. T. E. Scott, C. G. Stillman, R. B. Craze.

Smithson: Alison Margaret (Mrs.), Dip.Arch. (Dist.) (Dunelm) (King's Coll. (Univ. of Durham), Newcastle-upon-Tyne, Sch. of Arch.) 32 Doughty Street, Mecklenburgh Square, W.C.1. Prof. W. B. Edwards, J. H. Napper, Dr. J. L. Martin.

Steinberg: Percy Harold (Northern Poly. (London): Dept. of Arch.), 148 Amhurst Road, Hackney, E.8. T. E. Scott, W. R. F. Fisher, John Grey.

Stevens: Aubrey John, Dip.Arch. (Regent St. Poly.) (The Poly., Regent Street, London: Sch. of Arch.), 36 East Street, Horncastle, Lincolnshire. J. S. Walkden, A. G. Geeson, C. J. Tomkins.

Stewart: John Alexander [Special Final], 114 Quarry Park Road, Cheam. J. C. Miller, W. A. Ross, F. J. Searley.

Thorne: George Edward [Final], 23 Jameson Street, W.8. H. L. Curtis, H. S. Goodhart-Rendel, A. B. Waters.

Townsend: Patricia Anne (Miss), B.Arch. (Wales) (Welsh Sch. of Arch.: The Tech. Coll., Cardiff), Cefn Cottage, nr. Abergavenny, Mon. Lewis John, T. A. Lloyd, C. F. Jones.

Volhard: Reiner, Dip.Arch. (Regent St. Poly.) (The Poly., Regent Street, London: Sch. of Arch.), 30 Belsize Square, N.W.3. J. S. Walkden, David Jenkin, J. A. O. Allan.

Walton: Patricia Addinsell (Miss), Dip.Arch. (Dist.) (Regent St. Poly.) (The Poly., Regent Street, London: Sch. of Arch.), 60B Fellows Road, N.W.3. J. S. Walkden, Frank Scarlett, A. W. Harwood.

Warner: John (Nottingham Sch. of Arch.), Teversal Road, Pleasley, nr. Mansfield. Clifford Bond, Percy Bartlett, F. W. Tempest.

Worby: Leonard Philip [Final], 3 Orchard Way, Enfield, Middlesex. T. H. Eley, George Coles, H. Lidbetter.

Wright: Reuben Johnson Oluwole, D.A. (Edin) (Edinburgh Coll. of Art: Sch. of Arch.), 24 Buccleuch Place, Edinburgh 8. J. R. McKee, W. I. Thomson, L. Grahame-Thomson.

AS LICENTIATES (7)

Colchester: James David, c/o Arthur V. Gooderson, Esq. [*L*], 1 Cheyne Court, High Street, Ruislip, Middlesex; 37 Acacia Avenue, Ruislip. Howard Robertson, J. M. Easton, H. C. Mason.

Dawkes: William Harry Cecil, Architects' Dept., Pontypool U.D.C., Market Buildings. Pontypool; 63 Park Avenue, Abergavenny, Mon. G. H. Davies, C. F. Bates, Lieut.-Col, E. H. Fawckner.

Dixon: Thomas, Borough Surveyor's Department, Town Hall, Chatham: 29 Walderslade Road, Chatham. W. E. Haslock and the President and Acting Hon. Secretary of the S.E.S.A. under Bye-law 3 (*a*).

Mansbridge: Sydney Henry Edric, County Architect's Office, County Hall, Newport, I.o.W.; Fernbank', Red Road, Wootton, I.o.W. D. L. Solomon, M. N. Castello, Morris Joseph.

Parker: Reginald John, c/o Messrs. Sydney Clough, Son and Partners, 115 Park Street, W.1; 6 Greenway, Grand Drive, Raynes Park, S.W.20. S. Clough, Joseph Emberton, P. G. Budgen.

Smith: Trevor, Associated Newspapers Ltd., Carmelite Street, E.C.4; 24 Chestnut Avenue, Ewell, Surrey. D. L. Dick, **Basil Spence,** Wells Coates.

Williamson: Herbert Leonard, Ministry of Works, Government Buildings South, Ashley Street, Birmingham 5; 32 Doveridge Road, Hall Green, Birmingham 28; H. W. Smith, J. A. Slater, A. H. Moberly.

Members' Column

This column is reserved for notices of changes of address, partnership and partnerships vacant, or wanted, practices for sale or wanted, office accommodation, and personal notices other than of posts wanted as salaried assistants for which the Institute's Employment Register is maintained.

APPOINTMENTS

Mr. John E. Carney [*A*], formerly Project Architect, Long Range Weapons Project, has been appointed Senior Supervising Architect, Commonwealth Department of Works and Housing, King William Street, Adelaide, South Australia.

PRACTICES AND PARTNERSHIPS

Mr. A. B. Almeida [*A*] has opened a practice in Dar es Salaam, and will be pleased to receive trade catalogues etc. c/o P.O. Box 368, Dar es Salaam, B.E. Africa.

Messrs. F. S. and M. U. Bolland [*A*/*A*] are now in practice at 1 'Cintra', Whitaker Place, Auckland, C.I., New Zealand, and will be pleased to receive trade catalogues etc.

Mr. G. H. Dickinson [*L*], who has terminated his appointment as Housing Architect to Grantham Borough Council, has commenced private practice at 53a High Street, Grantham (Grantham 443), and will be pleased to receive trade catalogues etc.

The partnership of **Dudding, Thornley and Summers,** of 30 Regent Street, Nottingham, has been dissolved by mutual consent. **Mr. J. W. M. Dudding** [*F*] will carry on the practice in his own name and at the same address; **Mr. D. G. Thornley** [*A*] has removed to Butley Hall Green, Prestbury, Cheshire, where he will be pleased to receive trade catalogues etc. **Mr. Norman Summers** [*A*] will be pleased to receive trade catalogues etc. at 116 Parkside, Wollaton, Nottingham.

Mr. G. W. Dunton [*A*], **Mr. D. Dewar-Mills** [*A*] and **Mr. M. H. Kenchington** [*A*] have entered into partnership and will practise under the name of **GDMK Design Group** at 13 Bassett Road, London, W.10 (LADbroke 2144), and at 31 Campden Hill Gate, London, W.8 (WEStern 3716).

Mr. F. H. Garner [*L*], late Director of Works and Buildings, NAAFI, has commenced practice at 60 Ebury Street, Victoria, London, S.W.1, where he will be pleased to receive trade catalogues etc. His telephone number is SLOane 6369.

Mr. M. S. Hare [*A*] and **Mr. K. G. Pert** [*A*] have entered into partnership and are practising under the name of **Murray, Hare and K. G. Pert,** 1 Museum Street, Ipswich (Ipswich 51895), at which address they will be pleased to receive trade catalogues etc.

Mr. Robert S. Horne [*L*] has commenced practice at 41 Salisbury Road, Southsea, Hants (Portsmouth 33266), and will be pleased to receive trade catalogues etc.

Owing to **Mr. R. Furneaux Jordan's** increased duties at the A.A. School, **Messrs. Fairweather and Jordan** have regretfully dissolved partnership. **Mr. George Fairweather** will continue to practise at 28 Wigmore Street, London, W.1 (WELbeck 5489).

Mr. Kenneth H. Northover [*L*] is now practising at The Studio, Ox Lane, Tenterden (Tenterden 203), and will be pleased to receive trade catalogues etc.

Messrs. Gavin Paterson and Son (Lennox D. Paterson [*F*]), 6 Cadzow Street, Hamilton, have opened an office at 147 West Regent Street, Glasgow C.2, and will be pleased to receive trade catalogues etc.

Mr. A. E. Rice [*A*] has resigned his partnership in the firm of **Stevenson-Jones and Rice** with effect from 31 December 1949. **Mr. S. Stevenson-Jones,** M.C. [*A*], will continue in practice from the present address, 11 Old Hall Street, Liverpool 3. **Mr. A. E. Rice** practises at 27 Beechway, Bebington, Wirral, and will be pleased to receive trade catalogues etc.

Mr. Keith P. Roberts [*L*] of **Royce, Butterfield and Roberts** (formerly partner in the firm of **G. R. Tasker, Sons and Partners**), has from June 1949 practised and will continue to do so under the title of **Roberts and Butterfield** at 6 Avery Row, New Bond Street, London, W.1 (MAYfair 8719), and 2/4 Upper Dagnall Street, Market Place, St. Albans, Herts (St. Albans 6886), and will be pleased to receive trade catalogues etc.

Mr. James V. T. Scott, A.M.T.P.I. [*A*] is carrying on the practice of his late father, **Mr. James Scott,** at 18 Annadale Avenue, Belfast (Belfast 41115), where trade catalogues etc. will be welcome.

Mr. Thomas E. Scott [*F*] has taken into partnership **Mr. E. E. Barlow** [*A*], and will continue to practise at 2 Verulam Buildings, Gray's Inn, London, W.C.1, under the style of **Thomas E. Scott.**

Mr. Laurence Williams [*F*] has joined **Mr. T. Spencer Wood** [*F*] in partnership. The practice will be carried on under the name of **Wood and Kendrick and Williams** from 57 Colmore Row, Birmingham 3 (CENtral 1091); this took effect from 2 January 1950.

Mr. William Walter Wood [*F*], now resident in South Africa, retired from the firm of **Messrs. W. W. Wood, Sons and Partners,** of 143 Mahatma Gandhi Road, Bombay, and 17 Stephen House, Calcutta, in December 1946. The present partners are Dr. U. Episcopo (Bombay), Mr. C. J. Parker [*A*] (Calcutta), Mr. B. J. Benge (Calcutta), and Mr. J. D. Batra (Calcutta).

CHANGE OF NAME

Mr. Geoffrey C. Mackenzie [*A*], surname formerly **Stammwitz,** gives notice that he has now assumed under Deed Poll the name **Geoffrey C. Mackenzie** as from 20 January 1950.

CHANGES OF ADDRESS

Mr. E. L. Crawford [*A*] has removed from 18 Neile Close, Romanby, Northallerton, Yorkshire, to 3 Sighthill Neuk, Edinburgh 12.

Mr. J. A. Dorin [*A*] has removed to 69 Piccadilly, Hanley, Stoke-on-Trent (Stoke-on-Trent 5401), and will be pleased to receive trade catalogues etc.

Mr. F. H. Herrmann [*F*] has moved his office to 24 Chancery Lane, London, W.C.2 (HOLborn 5100 and 4730), and will be pleased to receive trade catalogues etc.

Mr. S. P. Jordan, M.S.I.A. [*A*], has removed from 1 Thurloe Street, London, S.W.7. All professional communications and trade catalogues etc. should in future be addressed to him at 7 Hobart Place, London, S.W.1 (SLOane 6127), where he is in practice on his own account and as a member of **Gaby, Schreiber and Associates.**

Mr. John Eric Osborne A.M.T.P.I. [*L*] is now practising from 107 High Street, Hungerford, Berks, and will be pleased to receive trade catalogues etc.

Messrs. Douglas White and Furniss [*A*/*A*] have moved from Bank Chambers, 211 High Road, Streatham, London, S.W.16, to 147 Cheapside, London, E.C.2 (MONarch 9575 and 9576).

PRACTICES AND PARTNERSHIPS WANTED

Associate (44), with good general experience in private and official work, requires partnership or position leading thereto. Some connections and moderate capital available. Surrey, Sussex or Bucks preferred. Box 5, c/o Secretary, R.I.B.A.

Associate (34), married, wishes to join flourishing practice with view to partnership in Southern England or East Anglia (not London). Box 6, c/o Secretary, R.I.B.A.

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Fellow requires offices in central district. Large light room for drawing office with 3 or 4 small private offices. Moderate rent. Box 7, c/o Secretary, R.I.B.A.

Two Fellows, R.I.B.A., working together require office accommodation. Three rooms of about 150 ft. super each. Quiet locality in Westminster or Baker Street district preferred. Box 4, c/o Secretary, R.I.B.A.

FOR SALE

Domestic Architecture of England during the Tudor Period, by Gardner and Stratton (in 3 folios). *Later Renaissance Architecture in England* (in two volumes), by John Belcher and Mervyn E. Macartney (binding of one volume slightly damaged by damp). Box 9, c/o Secretary, R.I.B.A.

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